

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W

VOL. 50—No. 22.

SATURDAY, JUNE 1, 1872.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

Mdlle. Marie Marimon—M. Capoul.
THIS EVENING (Saturday), June 1st (first time this season), Rossini's Opera, "IL BARBIERE DI SIVIGLIA." II Conte Almaviva, M. Capoul; Fiorello, Signor Rinaldini; II Dottore Bartolo, Signor Borella; Figaro, Signor Mendioroz; Don Basilio, Signor Agnesi; Berta, Mdlle. Bauermeister; and Rosina, Mdlle. Marie Marimon.

Next Week there will be Five Performances, viz., on Monday, Tuesday, Thursday, Friday, and Saturday.

Extra Night.

Third Appearance of Mdlle. Christine.

Notice.

In consequence of the great demand for places to witness the performance of Mdlle. Christine Nilsson in the part of Violetta, in "LA TRAVIATA," that opera will be repeated on **MONDAY NEXT, June 3.** Alfredo, M. Capoul; Violetta, Mdlle. Christine Nilsson (her third appearance this season).

Eighth Appearance of Signor Italo Campanini.

Tietjens—Trebelli-Bettini—Rota—Foli—Campanini.

TUESDAY NEXT, June 4, "IL TROVATORE," with the following powerful cast: Mariccio, Signor Italo Campanini (his eighth appearance); II Conte di Luna, Signor Rota; Fernando, Signor Foli; Arceena, Mdlle. Trebelli-Bettini; Leonora, Mdlle. Tietjens.

Mdlle. Marie Marimon—M. Capoul.

Subscription Night, being the "fifth" of the "Seven Subscription Thursdays;" announced in the prospectus.

THURSDAY NEXT, June 6 (last time), Bellini's Opera, "LA SONNAMBULA." Elvino, M. Capoul; II Conte Rodolfo, Signor Foli; Amina, Mdlle. Marie Marimon.

Ninth Appearance of Signor Italo Campanini.—Tietjens, Trebelli-Bettini—Rota—Campanini—Extra Night.

FRIDAY NEXT, June 7, "LUOREZIA BORGIA."

Fourth Appearance of Mdlle. Christine Nilsson.

SATURDAY, June 8.

The Opera will commence at half-past eight. Stalls, £1 1s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s. Gallery, 2s.

Boxes, Stalls, and Tickets to be obtained at the Box Office of Her Majesty's Opera, Drury Lane, open daily from ten to five; also at the Music-sellers and Librarians.

The Third Grand Opera Concert at the Royal Albert Hall will take place on Saturday, June 8, commencing at three o'clock, supported by the principal artists and by the full Orchestra and Chorus of Her Majesty's Opera.

For particulars see special Advertisement.

CRYSTAL PALACE.—THIS DAY, SATURDAY, June 1.—FOURTH GRAND SUMMER CONCERT.—Madame Clara-Louise Kellogg, Mdlle. Carlotta Grossi, Mdlle. Victoria Bunsden, and Madame Trebelli-Bettini; Signor Foli, Signor Rota, Signor Zeboli, and Signor Italo Campanini (his first appearance at the Crystal Palace). The Crystal Palace Choir. Conductor—Mr. Maxns. Stalls Five Shillings and Half-a-Crown. Admission, Five Shillings, or by ticket purchased before the day, Half-a-Crown, or by Guinea Season Ticket.

WELSH CHORAL UNION.—HANOVER SQUARE

Rooms. Patron—His Royal Highness the PRINCE OF WALES. Conductor—Mr. John Thomas. **THIRD CONCERT, MONDAY EVENING, June 3rd,** at Eight o'clock. Handel's "ACIS AND GALATEA" will be performed, assisted by the Students of the Royal Academy of Music (by permission). The choir will sing Edith Wynne, Annie Edmunds, Mdlle. Rebecca Jewell, Messrs. W. H. Cummings and Lewis Thomas. Harp—Mr. John Thomas (harpist to Her Majesty the Queen). Pianoforte—Mr. Brinley Richards. Accompanists—Mrs. Henry Davies and Mr. W. Henry Thomas. Reserved Stalls, 6s.; Unreserved Seats, 3s.; Admission, 1s. To be obtained of Lamborn Cook & Co., 63, New Bond Street; at the Hanover Square Rooms; of all Music-sellers; and of Mr. J. Watcyn Jones, Hon. Sec., 35, St. John Street Road, E.C.

LONDON BALLAD CONCERT TOUR in the PROVINCES, in OCTOBER next. (Director—Mr. JOHN BOOSEY.) Artists—Miss Edith Wynne and Madame Patey; Mr. Arthur Byron and Mr. Patey. Pianoforte—Mr. George Forbes. Applications should be made immediately to Mr. Cunningham Boosey, 2, Little Argyll Street, Regent Street, London.

ROYAL ITALIAN OPERA, COVENT GARDEN.

PROSPECTIVE ARRANGEMENTS.

TUESDAY, THURSDAY, FRIDAY, and SATURDAY.
Extra Night—Mdlle. Albani.

THIS EVENING (Saturday), June 1, Gounod's Opera, "FAUST E MARGHERITA." Principal characters by Madame Pauline Lucca, Mdlle. Scalchi; M. Faure, Signor Cotogni, Signor Tagliacoco, and Signor Naudin.

On **MONDAY NEXT, June 3,** will be revived Weber's Opera, "DER FREI-SCHUTZ." Principal characters by Madame Pauline Lucca, Madame Sinico; Signor Bettini, Signor Capponi, Mr. W. Morgan, Signor Tagliacoco, and M. Faure.

On **TUESDAY NEXT, June 4,** G. Poniatsowski's New Opera, entitled "GELMINA." Gelmina, Madame Adelina Patti; II Conte Adriano, Signor Cotogni; Fraie Giovanni, Signor Baggiolo; Matteo, Signor Tagliacoco; and Silvio, Signor Naudin.

On **THURSDAY, June 6, "LUCIA DI LAMMERMOOR."**

On **FRIDAY, June 7, "LES HUGUENOTS."**

On **SATURDAY, June 8, "IL BARBIERE DI SIVIGLIA."**

The opera commences at half-past Eight.

THE FOURTH FLORAL HALL CONCERT of the Season will take place on Saturday, June 8.

SIGNOR ARDITI

REGS TO ANNOUNCE HIS

ANNUAL

GRAND MORNING CONCERT

MONDAY MORNING, JUNE 3rd,

AT THE

QUEEN'S CONCERT ROOMS, HANOVER SQUARE,

At Half-past Two o'clock.

PRINCIPAL ARTISTS—Mdlle. Carlotta Patti, Mdlle. Pauline Rita, and Mdlle. Conseau; Mdlle. Alvina Valleria (pupil of Signor Arditi), Miss Alice Fairman, and Mdlle. Cora de Wilhorst; Signor Mongini (his first appearance this season), Signor Danelli, Signor Rizzelli, and Signor Gardoni; Mr. Santley, Signor Monari Rocca, Signor Campobello, and Mons. Valdec. Pianists—Mdlle. Alice Mangold and Herr Stieger. Violinists—Mdlle. Camilla Urso. At the piano—Signor Alberto Vissietti and Signor Tito Mattel. Full orchestra of eighty performers selected from the Royal Italian Opera, Covent Garden, and Her Majesty's Opera, Theatre Royal, Drury Lane.

By Express Desire, a Grand Selection from Wagner's Romantic Opera,

"LOHENGRIN,"

Arranged and conducted by Signor ARDITI, will be included in the programme.

Acting manager—Mr. W. B. HEALTY. Stalls, £1 1s.; Reserved Seats, 10s. 6d.; Area, 5s. Tickets may be had at Signor ARDITI's residence, 41, Albany Street; the Queen's Concert Rooms; and at the principal West End Libraries and Music-sellers.

MR. CHARLES GARDNER'S EIGHTH ANNUAL

MORNING CONCERT. SATURDAY, June 8th, QUEEN'S CONCERT ROOMS, Hanover Square. Three o'clock. Stalls, Half-a-Guinea, or to admit three, One Guinea; Unreserved Seats, 5s. Lamborn Cook & Co., 63, New Bond Street; at the Rooms; and of Mr. Charles Gardner, No. 3, Chiltern Street, Westbourne Terrace, W.

MDLLE. CHRISTINE NILSSON has the honour to

ANNOUNCE TWO MORNING CONCERTS, at St. James's Hall, on WEDNESDAY, June 5, and on MONDAY, June 24, these being the only Concerts at which Mdlle. Christine Nilsson will appear during this Season. On these occasions Mdlle. Christine Nilsson will be assisted by the following eminent Artists:—Madame Patey, Mr. Sims Reeves, and Mr. Santley. Violin—Madame Norman-Neruda. Flute—M. de Vroye. Piano—Mdlle. Emma Brandes. Conductors—SIR JULIUS BAXENDRUP, Mr. LINDSAY SLOPER, and RANDEGGER. Programmes and tickets at the principal Libraries, Music-sellers, and Concert Agents. Prices, 21s., 15s., 10s., 6d., 4s., and 3s.

Under the immediate Patronage of
Their Royal Highnesses the Prince and Princess of WALES,
And the Royal Family.

SIR JULIUS BENEDICT begs to announce his
ANNUAL GRAND MORNING CONCERT, FLORAL HALL, Royal Italian
Opera, June 17th. Supported by Mdme. Adelina Patti and Mdme. Pauline Lucca,
Mdlle. Mathilde Sessi and Mdlle. Albani; Mdlle. Smroschl, Miss Edith Wynne,
Mrs. Weldon, and Mdlle. Brandt; Mdlle. Scacchi, Mdme. Patey, Mdme. Sinico, and
Mdme. Monbelli; Signori Naudin, Bettini, Ciampi, and Nicolini; M. Faure, Signori
Baggiolo, Cotogni, and Graziani. Pianoforte—Sir J. Benedict, MM. Lindsay
Sloper, F. H. Cowen, and Mr. Charles Halle. Violin—Mdme. Norman-Neruda.
Harp—Mr. J. Thomas. Stalls, One Guinea; Reserved Seats, 10s. 6d.; Admission,
5s., at the principal Libraries and Music-sellers; Austin's Ticket Office, St. James's
Hall; Box Office, Royal Italian Opera; and of Sir J. Benedict, 2, Manchester
Square, W. Full Programmes now ready, Saturday, June 1.

Under the Immediate Patronage of
HER GRACE THE DUCHESS OF WELLINGTON.

MR. OBERTHÜR has the honour to announce that his
MATINEE MUSICALE will take place at his Residence, 14, Talbot Road,
Westbourne Park, W., on WEDNESDAY, June 5th, 1872, on which occasion several
of his New Compositions will be performed. To commence at Three o'clock pre-
cisely. Vocalists—Mdlle. Natalie Carola, Mrs. Osborne Williams, Mr. Wilbye
Cooper, and Mr. R. G. D. Lloyd. Instrumentalists—Pianoforte, Fritslein Lilly
Oswald (from Frankfurt a/m), Signor Tito Matti; Violin, Herr Josef Ludwig;
Violoncello, Mons. B. Altert; Clarinet, Mr. Lazarus; Harp, Mr. Oberthür.
Conductors—Signor TRAVENTI, Signor VISSETTI, and Mr. HALLETT SHEPPARD.
Tickets, Half-a-Guinea each, to be had at Lonsdale's, 26, Old Bond Street; Schott
& Co., 159, Regent Street, and of Mr. Oberthür, 14, Talbot Road, Westbourne
Park, W.

SCHUBERT SOCIETY.—**BEETHOVEN ROOMS, 27, Harley
Street, W.**—President, Sir JULIUS BENEDICT; Director, Herr SCHUBERT.
SIXTH SEASON, 1872. The next Concert of the Society this Season will
take place on Thursday, June 13th. The Concerts of the Schubert Society
afford an excellent opportunity for young rising artists to make their appearance
in public. Prospectus and full particulars on application to H. G. HOPPER, Hon.
Sec.

ST. GEORGE'S HALL, LANGHAM PLACE.

M. ALEXANDRE BILLET

Has the honour to announce that his next

RECITAL

OF

PIANOFORTE MUSIC,

Will take place

On **WEDNESDAY, JUNE 12, 1872.**

To commence at Three o'clock precisely.

Sofa Stalls (Numbered and Reserved), Single Tickets, 10s. 6d.; Balcony Stalls
(Numbered and Reserved), 10s. 6d.; Single Ticket, 5s.; Area and Back Balcony,
1s. Subscriptions received at Messrs. Lamborn Cook & Co.'s, 62, New Bond
Street; Chappell & Co.'s 50, New Bond Street; Ollivier's, 39, Old Bond Street;
and at St. George's Hall, Langham Place.

MR. SAINTON'S THIRD and LAST MATINEE
OF CLASSICAL CHAMBER MUSIC, at the HANOVER SQUARE ROOMS, on
FRIDAY next, June 7th, commencing at Three o'clock. Instrumentalists—MM.
Sainton, Amor, Zerbini, and Lasserre; Master Claude Jaquinot (pupil of M. Sainton).
Pianoforte—Mons. Delabouche. Vocalists—Miss Rose Martell, Mons. Capoul (by the
kind permission of J. H. Mapleson, Esq.), and M. de Fontanier. Accompanist—
Mr. Thouless. Reserved Stalls, 10s. 6d. To be had at the principal Music-sellers
and Libraries; of M. Sainton, 71, Gloucester Place, Hyde Park; and of Mr. George
Dolby, 52, New Bond Street, W.

MR. SANTLEY'S PROVINCIAL TOUR.—Mr.
SANTLEY, accompanied by the following distinguished Artists, will make a
Tour of the Provinces during the coming autumn:—Vocalists—Madame Florence
Lancels, Miss Enriquez, Mr. Edward Lloyd, and Mr. Maybrick. Violin—M. Sainton.
Pianoforte—Mr. Lindsay Sloper. All communications, respecting Engagements, to
be made to Mr. George Dolby, 52, New Bond Street, London, W.

WEDNESDAY NEXT.

NEW PHILHARMONIC CONCERTS.—The LAST
ORCHESTRAL CONCERT of the Season will take place in St. James's
Hall, on WEDNESDAY Evening, June 5th, when will be performed Mendelssohn's
Italian Symphony, and Chopin's Pianoforte Concerto in E minor (for the first time
at these Concerts). Vocalists—Mdlle. Thetjens, Madame Kapp Young, and Mdlle.
Marie Rozze (by permission of the Director of Her Majesty's Opera). Pianists—
Mdlle. Brandes. Conductor—Professor Wyld, Mus. D.

MR. JOHN THOMAS (Harpist to Her Majesty the
Queen) has the honour to announce that his GRAND MORNING CONCERT
will take place at 24, Belgrave Square (by kind permission of the Marquis of
Downshire), on Thursday, June the 20th, at Three o'clock. Further particulars will
be duly announced, 53, Welbeck Street, W.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of
Her Majesty the QUEEN.

His Royal Highness the Prince of WALES.

Her Royal Highness the Princess of WALES.

His Royal Highness the Prince CHRISTIAN.

Her Royal Highness the Princess CHRISTIAN.

His Royal Highness the Duke of CAMBRIDGE.

President—The Right Hon. The Earl of DUDLEY.

Principal—Sir STERNDAL BERNETT, Mus. D., D.C.L.

The next STUDENTS CONCERT, open to Subscribers, Members, and Associates,
will take place at the Institution on WEDNESDAY Morning, the 5th inst., commencing
at Three o'clock.

By Order,

JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenfenden Street, Hanover Square.

MONS. PAQUE begs to announce that his MATINEE
MUSICALE takes place (by the kind permission of the Most Noble the
Marquis of Downshire) at 24, Belgrave Square, on TUESDAY, June 4th, at Three
o'clock. Artists—Mdesmes Camilla Urso, Carreno, Conneau, Carola, Fairman,
Limia; Messrs. Paque, Rizzelli, Lewis Thomas, Jules Lefort, W. Ganz, Vistelli,
Parker. Tickets at Mons. Paque's, 120, Great Portland Street, Portland Road.

MDME. SIDNEY PRATTEN begs to announce that
her GUITAR RECITAL will take place on WEDNESDAY Afternoon, June
13th. Tickets and particulars at her Residence, 22a, Dorset Street, Portman
Square, W.

MR. BRINLEY RICHARD'S CONCERT, at the
HANOVER SQUARE ROOMS, THURSDAY Evening, June 13th. Miss Edith Wynne,
Miss Edmunds, and Miss Marion Severn; Mr. Vernon Rigby, and Mr. Lewis Thomas.
Harp—Mr. John Thomas. Pianoforte—Mr. Brinley Richards. The WELSH
CHORAL UNION (directed by Mr. John Thomas, Jules Lefort, W. Ganz, Vistelli,
Parker. Tickets at Mons. Paque's, 120, Great Portland Street, Portland Road.

JUNE 13TH.—**MR. LEWIS THOMAS** will sing "THE
CAMBRIAN WAR SONG," with full Chorus, at Mr. Brinley Richards'
Evening Concert.—"A stirring theme in B minor, which is marked by very bold
progressions. The song is one of Mr. Richards' most vigorous efforts, and might
have been written under the inspiration of 'The Men of Harlech.'"—*Musical World*.
Published by DUNCAN DAVISON & Co., 214, Regent Street, W.

MISS EMILY TATE begs to announce her return to
England, and that applications for Engagements for Concerts, Solreos, &c.,
can now be made, to care of Messrs. Duncan Davison & Co., Foreign Music Ware-
house; or to Miss Emily Tate, at her residence, 79, Cook's Road, Kennington Park.

NEW VOCAL WALTZ, BY ARDITI.

MDLLE. ALVINA VALLERIA (pupil of Signor
Arditi) will sing a new Valse, "L'INCONTRO," composed expressly for her
by Signor Arditi, at his Concert, Monday next, at the Queen's Concert Rooms,
Hanover Square.

"VIENI, VIENI"

MISS SOPHIE FERRARI will sing the admired
Serenade, "VIENI, VIENI," at Madame. Leupold's Concert, THIS DAY.

MISS ROBERTINE HENDERSON will sing M.
Gounod's new song, "THE SHADOWS OF THE COMING HOURS"
(Viola obligato, Mr. Zerbini), at Mr. Charles Gardner's Morning Concert, Hanover
Square Rooms, June 8th, also at King's Lynn, June 20th.—19, Newman Street, W.

CANADA.

PIANOFORTE TUNER WANTED for Canada.
Thoroughly competent and reliable, accustomed to square work and repairs.
Apply, first week in June, to Manager, Piano Department, Messrs. Boosey's, 24,
Holles Street, W.

"ALICE."

MISS ELCHO will perform Ascher's popular Romance
for the Pianoforte, "ALICE," at her Concert, at the Hanover Square Rooms,
Tuesday Evening, July 2d.

"ALICE, WHERE ART THOU?"

MR. W. BENNETT will sing "ALICE, WHERE
ART THOU?" at Miss Elcho's Evening Concert, at the Hanover Square
Rooms, July 2d.

"CLOUDS AND SUNSHINE."

MR. OBERTHÜR will play his new Solo for the Harp,
"CLOUDS AND SUNSHINE," at his Matinée, on Wednesday, June 5th.

"MARCHE BRESILLIENNE" AND "STELLA WALTZ."
MR. IGNACE GIBSON will play, every WEDNESDAY
and SATURDAY, at the INTERNATIONAL EXHIBITION, his "MARCHE BRESIL-
LIENNE" and "STELLA WALTZ," on Messrs. P. J. Smith & Sons' Patent Iron
Strutted Pianos.

MUSIC IN BERLIN.

(From our own Correspondent).

A man walking at a stiffish rate round either the Outer or Inner Ring in the Regent's Park, would have got over a tidy space by the end of his day's work. But he would simply have been going over the same ground, and be no nearer to Liverpool, for instance, than when he set out. So it is, I fancy, with the world. We imagine we are getting along marvellously; in reality, we are no more advancing than a squirrel in a cage. The date changes; fashions alter; but man remains the same. He is now precisely what he was at a period when the Egyptian Pharaohs were "Posterity." So is woman, despite Virgil's not very gallant assertion,—

"... Varium et mutabile semper
Femina."

Gallicised by Francis I. into

"Souvent femme varie;
Bien fol qui s'y fie.
Une femme souvent
N'est qu'une plume au vent."

and presented to us in an Italian form, as:—

"La donna è mobile, etc."

And so are little boys (precisely what they were)! I have no doubt that Julius Caesar was as glad of a "tip" as any youngster at Eton or Harrow, and that Pompey the Great was, when little, not superior to attractions exercised by the toffee of that remote period. Do we not know, thanks to the erudite researches of Diego's uncle, as they are transmitted to us by Gil Blas, that "dans la ville d'Athènes, les enfants pleuraient quand on leur donnaient le fouet?" This is conclusive, and brings me to the point at which I have been aiming. You, oh respected editor! like myself, must have kept, when at school, an almanac on which you carefully ticked off each day separating you from the much desired holidays. What would have been your feelings, if, when only a week, or ten days, intervened between you and Christmas; when, in only a week or ten days, hard benches and Iambic Tetrameter Catalectics were to be exchanged for Yule logs, mistletoe boughs, and pantomimic fairies (ah! they were fairies in those days; there are none like them now!), what, I repeat, would have been your feelings, had the headmaster suddenly informed you that the holidays were indefinitely postponed? Does not the mere thought make you shudder even now? Of course it does, so you may fancy the mental state of the Berliners at the present moment. On the third of April last, Pauline Lucca bade them farewell to take her seven months' leave of absence. That was bad enough, but her admirers, that is to say, every one, acquiesced in what they could not help. This was sensible on their part. But human patience may be subjected to too severe a test, and the effect of the ultimate straw upon the camel's back, is too well known to need more than a passing allusion. The Berliners had, mentally or otherwise, ticked off some sixty out of the two hundred and ten days, or so, to which Pauline Lucca's leave of absence was to extend, when they were suddenly thrown into a state of indescribable emotion by a report that the smiling little *Diva* intends going to America, instead of returning here. They say that if the report is a hoax, it is a "cruel" one, but if there is any truth in it, or any efficacy in extradition treaties, the matter will not be allowed to rest here. One aristocratic *habitué* of the Opera-house said to me yesterday: "Siehst du, mein Liebster, so was können wir nie und nimmer leiden; das ist doch ein Bischen zu viel," which in our vernacular is equivalent to: "Look here, my dear fellow; we cannot stand that; it is rather too much of a good thing. A little while ago," he continued, "you English had in London the Empress of Germany and the Queen of Song. The Empress has returned, but the vocal Queen has not, and the Americans, according to what I can make out in the papers, assert that engagements have been signed by her and certain enterprising managers on the other side of the Atlantic. What I propose now, as a just and honourable settlement of any claims, indirect or otherwise, the Americans may think they have on us, is that Pauline Lucca should come back here, and the Empress go to America. I am sure that is a fair proposal." Americans, we all know, are very partial to anything in the form

of Royal personages, but perhaps they might not feel inclined to "swop" the Royalty of genius for the Royalty of birth. The report, however, after all said and done, may be a canard. If you happen to be posted up in the matter, let us share your knowledge, and learn the worst, or the best, at once.

Mdme. Mallinger made her last appearance at the Royal Operahouse on the 1st May. The work selected for the occasion was Herr R. Wagner's *Lohengrin*, Mdme. Mallinger sustaining the part of Elsa; Herr Niemann that of the swan-drawn hero; and Herr Betz, that of Telramund. The house was exceedingly full.

Mdme. Mallinger was a member of the company here for three years, having made her first appearance at the beginning of April, 1869, in the character, namely: Elsa, which she chose for her farewell. She followed up her impersonation of Wagner's heroine by singing in *Norma*, *Jean de Paris*, *Le Nozze di Figaro*, and *Der Freischütz*. In consequence of the intended production of *Die Meistersinger*, the management engaged her forthwith. She then appeared as Margarethe, in *Faust*; Eva, in the *Meistersinger*, Adina, in *L'Elisir d'Amore*; Rosine, in *Il Barbiere*; as Jessonda and Euryanthe in the operas of these respective names; as Pamina in *Die Zauberflöte*; Leonore in *Il Trovatore*; Juliette in M. Gounod's *Romeo et Juliette*; Ingeborg, in Herr Hopffer's *Frithjof*, &c.

About the only novelty, properly so speaking, at the Operahouse, for I can't say how long, has been the new ballet of *Militaria*, by Herr Taglioni, who seems to enjoy the same high reputation throughout Germany for ballets that Poole claims in London for coats, or that Fortnum and Mason have achieved by their hampers for the races! Ah! what visions do those words recall! What pictures of past Derbys, what reminiscences of champagne, cold chicken, and lovely faces do they conjure up! How I wish I were going to those breezy Epsom Downs next Wednesday! But as there is no chance of my doing anything of the kind, I will dismiss the subject from my memory and return to Herr Taglioni's ballet. As, however, it is a ballet, and not an opera, I shall content myself at present with merely chronicling its success, and devote my energies to giving a short summary of the past winter operatic season, *pur et simple*, which may be said to have closed on the 1st May, when Mdme. Mallinger, as narrated above, took her farewell.

"It may be for years, and it may be for ever";

and when Herren Niemann and Betz left on their annual leave of absence, as Mdme. Pauline Lucca had left about a month before.

From the 18th August, 1871, to the 1st May, 1872, there were 187 operatic representations, 179 being in German and 8 in Italian. The German operas were forty in number, contributed by 23 different composers. The one operatic novelty, *Hermione*, by Herr Max Bruch, did not produce a very profound impression.

The following details may prove interesting, and even useful, to future musical Archaeologists. Mons. Gounod's *Faust* was played eleven times; *Der Freischütz*, *L'Africaine*, and *Lohengrin*, eight times each; *Il Barbiere*, seven times; *Tannhäuser*, *Don Juan*, *Fra Diavolo*, *La Juive*, and *Robert Le Diable*, six times each; *La Dame Blanche*, *Le Prophète*, *Il Trovatore*, *Così fan Tutte*, *Templer und Jüdin*, *Les Huguenots*, *Die lustigen Weiber von Windsor*, *Fidelio* and *Le Nozze di Figaro*, five times each; *Norma*, *Czar und Zimmermann*, *Le Lac des Fées*, *Euryanthe*, *Rienzi*, *Frithjof*, *Die Meistersinger von Nürnberg*, four times each; *La Muette de Portici*, *Mignon*, *Das Nachtlager in Granada*, *Oberon*, *La Part du Diable*, *Macbeth*, *Die Zauberflöte*, and *Hermione*, three times each; *Joseph en Egypte*, *Jessonda*, *Das Feldlager in Schlesien*, and *Le Domino Noir*, twice each; *Lucia di Lammermoor*, and *Romeo et Juliette*, once each.

On subjecting the above list to the process of individual analysis, we find that Meyerbeer took up 26 evenings with 5 operas; Herr Richard Wagner, 22 evenings with 4 operas; Mozart, 19 evenings with 4 operas; Auber, 18 evenings with 5 operas; Weber, 15 evenings with 3 operas; and Gounod, 12 evenings with 2 operas. One and the same work by Beethoven was performed 5 times; by Boieldieu, 5 times; by Halévy, 6 times; by Verdi, 5 times; by Rossini, 7 times; by Marschner, 5 times; by Thomas, 3 times; by Bellini, 4 times; by Méhul, twice; by Hopffer, 4 times; by Lortzing, 4 times; by Nicolai, 5 times; by Kreutzer, 3 times; by Bruch, 3 times; by Taubert,

3 times; by Spohr, twice; and by Donizetti, once. M^{me}. Lucca appeared 40 times; Madame Mallinger, 50; Herr Niemann, 78; Herr Formes, 46; and Herr Betz, 85.

Signor Pollini's Italian company gave *Il Barbiere* and *Don Pasquale*, twice each; *La Traviata*, *Il Trovatore*, *Rigoletto*, and *L'Elisir d'Amore*, once each.

I have heaps more to tell you, but I prefer holding it over for the present. It is better to spread your butter evenly than to dab it on in large but isolated chunks. *Verbum Sapienti*, i.e., 'Mundi Musici' Editori, sat. VALE.

MR. CUMMINGS'S CANTATA.

(From the "Daily Telegraph.")

Rarely does a vocalist come forward as the author of an important musical work; and still more rarely does a composer, be he vocalist or not, light upon a more charming and suggestive subject than that of the cantata by Mr. W. H. Cummings, which was produced at St. James's Hall the other night. To a dweller in towns it is possible that the title of this work—*The Fairy Ring*—would convey no definite notion. But those familiar with country life, or country lore, would at once associate it with the mysterious circles of darkened grass often seen in our English pastures, and be prepared to meet with the "merry elves of Fairyland" as *dramatis personæ*. Mr. Cummings' *Fairy Ring* is neither more nor less than a story of the "good people" who, in the days of old, "gambolled on heaths, and danced on every green." The authoress of the libretto, Miss R. S. Hobbs, introduces us to one of their nightly merry-makings, just as the revel is at its height; or, rather, just as Fortunatus, a fairy with a bass voice, stops the dancing. "Let some one tell of goodly deed performed by magic spell:" this is his command, and to him responds Percival, a tenor fairy, who narrates how he had charmed a passionate and rebellious maiden back to home and duty. An approving chorus follows; after which Florina, a soprano fairy, is bidden speak. Florina has to say that she had restored a wandering boy to his dying mother, and left him asleep in her arms. The fairies at once sing a lullaby, and Fortunatus next takes up his parable, telling how he met with a love-lorn blacksmith, who, in the intervals of toil, lamented the cruelty of womankind. Happily, the blacksmith's hard, scornful-hearted one arrived on the scene in the nick of time, and a touch of the fairy wand brought happiness where there had been sorrow. Hearing this, the assembled elves moralise on the nature of love; and Gentilla (contralto), after generally improving the occasion, bids the revels recommence. But Florina and Percival, moved by mortal example, get up a little love-scene for themselves, in which the gentler fairy plays the woman with much success. The dawn then breaks, and the entire throng, after dancing an elfish "Sir Roger de Coverley," betake themselves to rest. Such is the story of *The Fairy Ring*, and, being what it is, the composer found ample opportunities for contrasted effect, as well as characteristic treatment. We cannot dismiss the libretto without praising its authoress, not only on this account, but because of verses which are above the average of their kind.

Mr. Cummings has written no work of such importance before, but any one acquainted with his music, both sacred and secular, must have been prepared for a composition of merit, animated by a true artistic feeling, and framed upon the best models of its class. These are precisely the salient features of *The Fairy Ring*, to hear which is impossible without recognizing that the composer has devoted to it his best ability, and wrought out the whole thing with scrupulous care. Mr. Cummings makes no pretence of striking out fresh paths in his art, though the modern custom is to struggle sorely at a "new departure." Accepting the generally accepted, he has given us music at hearing which, if no one cries, "Oh, the depth!" most will be conscious of gratification. Once on a time gratification, not bewilderment, was the highest good of musical art. *Nous avons changé tout cela*, doubtless; but Mr. Cummings is one of those who yet prefer the ancient lines. The work contains thirteen numbers, beginning with an orchestral introduction (E flat) chiefly made up of themes afterwards given to voices, and marked by some tasteful scoring with a view to distinctive character. This leads to a chorus, "Round about the fairy ring" (E flat), in which reliance is placed upon carefully-wrought harmonies, set off by light-some orchestral themes and varied orchestral colour. Percival's air, "By the fair river" (A flat), is melodious and well-contrasted in its various parts. Occasionally a trite phrase presents itself; but the general effect is good. The themes of a vigorous chorus, "Our Queen is quite content" (C major), are relieved and set off by an independent orchestral subject, elaborately scored; after which comes Florina's air, "In a rosebud I was lying," charmingly sung by Miss Edith Wynne, and encored. The melody is one of those incorporated with the orchestral introduction. A quartet, "Peace to the dreamer" (E flat), is another striking feature of the work; and this, too, was encored, amid the liveliest signs of

approval. Its harp accompaniment could not have been better played than by Mr. John Thomas. Between the quartet and the song of Fortunatus, "I heard the anvil clang and fall" (G major), the widest possible contrast exists, the latter being written with extreme vigour, and heavily, not to say noisily, scored. Mr. Lewis Thomas gave it the full benefit of his sonorous voice, and won for it the third encore of the evening. As "The Forge," this song is likely to be used apart from the rest of the work. A six-voice madrigal, "Love is a sweet, yet a cruel thing" (G major), pleases by its studied simplicity; and the song of Gentilla, "Happy fays and fairies all" (F major), gratifies in an equal degree by pleasant tune and tasteful instrumentation. Madame Patey gave this air after her very best manner, and could not refuse the encore it elicited. The duet for Florina and Percival, "Why should I squander my pity on trifles?" (A flat), though somewhat elaborate, is less effective than the other movements; but atonement comes with the finale, "Away, away" (E flat), wherein Mr. Cummings has adopted the style as well as the key of his opening movement, and given consistency and unity to the work. This chorus is, beyond question, one of the finest portions of the Cantata, which it ends in an effective manner. Like the other concerted pieces, the *finale* was well sung by the members of Mr. Barnby's Choir; and the whole of the instrumental music had justice done to it by a capital orchestra, with Herr Straus as leader. The success of the Cantata could hardly have been greater if applause be a criterion; and Mr. Cummings, who himself took the tenor solos, was heartily cheered at its close, and recalled to be cheered again. The performance was conducted by Mr. F. Stanislaus.

A miscellaneous second part, conducted by Mr. Barnby, followed *The Fairy Ring*, comprising Beethoven's Choral Fantasia, the pianoforte solo in which was played to perfection by Madame Arabella Goddard; and the scena, "Ah! quelle nuit," from *Le Domino Noir*, sung with characteristic piquancy by Madame Lemmens-Sherrington. Mr. Cummings contributed David's "O ma maitresse" in graceful fashion; and the overture to *Le Nozze di Figaro* ended the concert. The hall was full.

ROYAL ALBERT HALL CHORAL SOCIETY.

(To the Editor of the "Musical World.")

SIR,—The first concert of this new society upon the 8th ult., drew forth what I and many others considered as most favourable criticism; none more so than that of *The Times* and your own journal. Will you permit me to draw attention to a paragraph in *Le Ménestrel*, of the 19th, which I forward, and to remark that what *The Times* did say might have been more correctly and honestly transcribed for the benefit of its readers. According to *Le Ménestrel* correspondent, *The Times* says it is to M. Gounod that the merit of having organized and brought to a good end this great work is due. What *The Times* said was materially different, viz., "if to him is due the credit of having trained this large body of choristers," &c. The seemingly slight omission of the word "if" is important, though it may be unintentional. Possibly, however, the correspondent of *Le Ménestrel* believes himself to be better acquainted with facts, and desired to correct *The Times'* critic. Certainly his mode of attempting to do so is to be deprecated as being unjust to a contemporary, and upon other grounds which I refrain from mentioning.—I am, Sir, yours obediently, R. A. H. C. S.

[There are other inexactitudes in the same letter; for example, in the account of the Queen's concert at Buckingham Palace, where it is stated—never mind.—Ed.]

MR. HALLE'S RECITALS.

Mr. Charles Halle's fourth recital took place on May 24th, in St. James's Hall. The proceedings commenced with Mozart's exquisite trio in E flat, in which Mr. Hallé was aided to perfection by M^{me}. Norman-Néruda and Herr Straus. The other concerted piece was Brahms' Quintet in F minor (Op. 34), for pianoforte, two violins, viola, and violoncello. This difficult quintet required for its performance all the energies and resources of the executants, and gave the audience an opportunity of comparing a supposed homogeneous composition of the Schumann school with the flowing, graceful, and harmonious trio of Mozart. Mr. Hallé was encored in the last movement of Beethoven's Sonata in F sharp (Op. 78), for pianoforte alone—a grand performance of a very grand composition. M^{lle}. Anna Regan was the vocalist, contributing songs of Scarlatti and Schubert with taste and feeling. Herr Sauerbrey was again the accompanist. The hall was crowded.—H. L.

PAULINE LUCCA AT THE ROYAL ITALIAN OPERA.

(From the "London Critic.")

Madame Pauline Lucca, who, from year to year, grows more and more in favour with our public, has been playing in *Faust e Margherita*, *Le Nozze di Figaro*, and the *Africaine*. We have only to repeat about the Margaret of Madame Lucca, that, however it may differ in certain characteristics from the conception of Madame Patti, Madame Carvalho, and other distinguished artists, it is one of the most original, piquant, and dramatically striking impersonations at this time to be witnessed on the lyric boards. Mdlle. Lucca will not be—cannot be, in short—like other people; and that accounts for the peculiar and irresistible fascination she exercises. Nevertheless, if a decided preference may be given to any particular one of Mdlle. Lucca's impersonations, it is assuredly to that of Selika, in the *Africaine*, which must always be welcome with such a poetical and charming representative of the heroine. No wonder that Meyerbeer was anxious to obtain the services of Mdlle. Lucca, when his last great opera was about to be produced in Paris; and no wonder that he selected her for Berlin, where she absolutely transported the public, till her Selika became the Berlin "town talk." Where the whole is essentially admirable it seems hypercritical to pick out special features. We have, however, on several occasions attempted to describe Mdlle. Lucca's performance, and, to avoid useless detail, may once again point to the last two acts—the one where Selika compels the unwilling Nelusko (Signor Graziani), her native adorer, to resign his claim in favour of the detested stranger, Vasco di Gama (Signor Naudin), the magnificent duet in which is frequently, and not unreasonably, compared with that between Valentine and Raoul; the other where the fickle Portuguese, forgetful of his vows, abandons Selika, and sails away with Inez, while Selika, like another Cleopatra, imbibes deadly poison under the branches of the Manzanilla tree. These, in the hands of Mdlle. Lucca, are masterpieces of pathos, of musical declamation, and of dramatic power.

On Saturday night we had Mozart's delightful *Le Nozze di Figaro*, welcome as ever, as it can never fail to be to all who care for music that is genuine and pure. The Cherubino of Mdlle. Lucca is one of the most individual and diverting performances we can call to mind. She acts the inimitable "Voi che sapete" to perfection, and, with her beautiful soprano voice (the voice for which Mozart composed it), sings it no less perfectly, stamping it with the impress of her own engaging individuality. Nothing, indeed, could well be more enchanting.

GIULIO REGONDI.

(To the Editor of the "Musical World.")

DEAR SIR,—In a few lines from Mr. Binfield just received, I find the following facts relating to Giulio Regondi:—

"That he said he was born at Geneva, in 1822—"

An Italian nobleman, in Brighton, informed me, last Sunday evening, that when at the Gymnasium of Milan in 1822 and 1823, the elder Regondi was one of his masters.

Again from Mr. B:—

"That Giulio began to play in public at five years old, and wore a thimble with a lengthened point to enable his finger to rest on the board."

"That agrees with my account of his playing when at Lyons. Again:—"

"That he played between five and eight years old at every Court of Europe excepting Spain."

He came last to England.

"That Leopold of Belgium gave the boy a watch he was wearing, so greatly was he delighted with him, and sent a handsome acknowledgment the next day."

Did this occur at Brussels? Giulio was but eight years old in 1830, and Leopold only arrived at Ostend where my husband, as British Consul, met and accompanied him to Brussels, on the 16th July, 1831.

I am sorry to send these facts so late. You will judge how to use them. Not knowing your address and the shops being shut yesterday, I forwarded a letter and "my sketch" to Mr. Gaisford for you.—I remain, Sir, yours truly,

MME. FAUCHE.

Kemp Town, Brighton, 21st May, 1872.

P.S.—I have not received an answer to my question—"In which year the concertina appeared?"—from Miss Wheatstone.

WEST LONDON AMATEUR ORCHESTRAL AND CHORAL SOCIETY.

On Monday evening a concert was given by this society, at the Orphan Working School, Maitland Park, in aid of the fund for the new organ, just erected in the institution by Mr. Willis; and, judging from the full room, something substantial must have been gathered for it. The programme included:—Part 1. Handel's *Samson*, with additional orchestral accompaniments by Mr. E. Ford; Mesdames Scott, Muir, and Messrs. James and Kilbey sustaining the solos; organ, Mr. W. Beavan. Part 2. consisted of a miscellaneous selection. Miss Scott received a perfect "ovation," and well she deserved it, in "Let the bright seraphim," with trumpet *obbligato* by Mr. Dearden; an *encore* was vociferously demanded, but the conductor was inexorable. Miss Muir's sweet voice and artistic singing were greatly admired, especially in "To song and dance we give the day." Mr. James possesses a voice of great purity, and was loudly applauded both in "Total eclipse" and "Thus when the sun from watery bed." Mr. Kilbey sang, as he always does, like a thorough musician, his powerful bass voice telling with immense effect in "Honour and arms." The choir was most efficient, and sang with great precision, and the excellent band played most carefully. In the oratorio of *Samson*, Handel's original idea was to employ the trombones in the "Dead March" alone; the horns (two only) in the "overture," "To song and dance" and "Great Dagon has subdued our foe." Handel used to sit at the organ and fill up the parts. Mr. E. Ford has judiciously inserted, and we might say reflected, the thoughts of the great composer, by introducing such chords on the brass instruments as Handelian listeners desire. It is only for those who have not heard "Awake the trumpet's lofty sound," "Total eclipse," "Round about the starry Throne," especially "Then shall they know" and "Fix'd in His everlasting seat," with Mr. Ford's arrangement for four horns, three trombones, and the trumpets, to obtain an opportunity of doing so and judging for themselves. Rossini's sparkling overture to *Guillaume Tell*, brilliantly played by the band, opened the second part. Miss Georgina Maudsley contributed Meyerbeer's "Robert toi que j'aime," and Sullivan's "Once again," and earned well merited laurels by her artistic singing. Miss Isabel Weale was most successful in Sullivan's "Maiden's Story." This young lady possesses great executive powers, combined with a most attractive appearance. Miss Muir gave a song of Pissuti's, "The Orphan" (composed for the occasion), with great expression and sweetness, and narrowly escaped an *encore*. Miss Scott, in Weber's "Softly sighs," was excellent. Mr. Ronald Menzies was much appreciated in Poniatowski's "Yeoman's Wedding song." Madame Bernard's rich and powerful voice was heard to great advantage in Verdi's "Ernani, involami." Mr. James was most happy in Blumenthal's "Message." Miss Dibdin sang a song of her own composition with success; and Mendelssohn's march from *Athalie* brought this most successful concert to a conclusion. We must give a word of commendation to Mr. F. Ogbourne, who presided at the organ most efficiently, also to Mr. John Beavan, at the piano-forte, who accompanied most smoothly. Mr. W. Beavan conducted with his accustomed talent. The last concert of the season will take place at the Queen's Concert Rooms, Hanover Square, on Wednesday evening, July 3rd, when Mr. W. Beavan, the conductor of the society, will take his annual benefit.

THE HENRY BLAGROVE TESTIMONIAL.

We are pleased to be able to inform our readers that the Henry Blagrove Testimonial Fund has now reached nearly £1500. As it is possible there are friends of Mr. Blagrove who have not yet added their names to the list of subscribers, and who would regret missing the opportunity of so doing, we just mention that subscriptions are still received by the hon. treasurer, Edward Thurnam, Esq., Norfolk Villa, Reigate, Surrey. The list will be shortly closed.

ROME.—At the proposal of the Minister of Public Instruction, Signor Verdi will shortly be raised to the rank of Senator.

CORFU.—N. Manzaros died here a short time since. He was the composer of the Greek National Hymn, and various other patriotic productions.

WAVING OUR KERCHIEF.

(From "Punch.")

We will not deceive you longer. This is the real American difficulty, and the last telegram, from the *Musical World* office, has settled it, as follows:—

"MADAME ARABELLA GODDARD has accepted an engagement to play at several concerts, in the great 'Boston Peace Jubilee,' under the direction of Mr. Gilmore, and will leave London on Saturday, the 1st of June."

"That goes against the MacNabs," observed the swimming Highlander, MacNab, when his enemy, a Macintosh, cut off his own hand in the water, and pitched it on shore—the bargain having been that the land was to belong to the first who "laid hand" on it. For the MacNabs, read the English. A grim story, yet appropriate in the case of one whose hand has achieved a thousand triumphs. We are to lose her, unless war breaks out before the first, and *belles* keep ARABELLA at home. This we dare not hope for, and so we wish her *bon voyage*, a series of triumphs, and a happy return. "ARABELLA" has ever been Mr. *Punch's* ward, since he wrote of

"The young and gifted Miss GODDARD

Whom with admiration all the critical squad heard ;"

and he caps those exquisite lines with two as lovely:—

"None holds high-class music in more real honour than

The hospitable, indirect-claiming, but otherwise unexceptionable

Jonathan."

Punch.

—o—

MISS KELLOGG'S PAULINA (POLIUTO).

(From "Watson's Art Journal.")

Miss Kellogg is terribly in earnest in the character of Paulina, for although the tenderness of the woman's nature will stand out, there is a constant struggle between it and her intolerant detestation of her husband's professed faith in the new Christian doctrine. She will plead for him, it is true; will strive to save him, but his impiety revolts her, until, overcome by that simple but utter devotion, which seems to rob death by torture of all its horrors, she is touched by divine inspiration, and believes in the true God, going forth to the bloody arena with the calm fortitude of a martyr. Miss Kellogg's acting throughout was truthful and impassioned; she did not lose sight of the situation for an instant, but kept the chord tightened, until the strain of irrepressible enthusiasm severed the strands, and her heart poured out in a burst of passionate song, the words, "Oh Santa Melodia! Celeste volutta!" So finely and truthfully was that rendered that it excited a furor of admiration, and it had to be repeated amid shouts of "brava" and thunders of applause. It was a supreme moment both for the artists and the public. Miss Kellogg's gestures were purely classic; they demonstrated the emotion with striking fidelity; every movement was rounded and beautiful, and so emphatic and eloquent, that her dumb action was unmistakable in its meaning, revealing her emotions in mute utterance. Her *poses* were classic and graceful, and were in some cases as beautifully statuesque as those of Rachel; throughout the evening they presented a hundred points that might inspire the pencil of an artist. There was a world of expression alone in those shapely and beautifully rounded arms, and those little hands, which seemed to plead, command, entreat, or defy by turns.

She sang the music splendidly, from the first note to the last; she threw into it all the passion it required; her phrasing and emphasis were admirable, impressive without exaggeration, and effective without ranting. Her finish is most elaborate; it is hardly possible to detect a blemish in her intonation, articulation, or execution. It was pure, beautiful, and honest singing from the beginning to the end and we were gratified to hear the repeated and irrepressible murmurs of "brava, brava," which greeted her as point after point of refined beauty of execution and interpretation appeared in strong relief.

Her voice was in superb order; it was full, melodious, and sympathetic; and came out in passages of force, with ringing metallic power which surprised while it delighted every one present. We must name Paulina as the grandest of all the successes that Miss Kellogg has yet achieved; in its interpretation she has developed high histrionic powers, and has boldly taken her stand among the dominant artists of the day. It is a proud position which Miss Kellogg has reached by her own indomitable perseverance. Long may she retain it, and add new leaves to the crown of honour which she so justly wears.

CAIRO.—According to report, Signor Bottesini will be conductor at the Vice-Royal Theatre next season, as he was last.

MUSIC IN VIENNA.

The grand Wagner Concert, under the direction of Herr R. Wagner himself, came off in due course before a numerous and enthusiastic audience. The musical Regenerator's admirers were in a state bordering on ecstatic frenzy. The concert was divided into two parts. But, to parody Hamlet's words:—

"Look here upon the First Part, and on this,"

namely:—the Second. The former was taken up exclusively by Beethoven's *Sinfonia Eroica*; the latter was devoted to the music of the Future, as represented by the fertile pen of Herr R. Wagner. The actual pieces were the Prelude from *Tristan und Isolde*, the "*Feuerzauber*" or "*Fire-charm*," from *Die Walkyre*, and the new *Tannhäuser* Introduction, composed for Paris. The overture to Gluck's *Iphigenia in Aulis* was to have commenced the concert, but had to be omitted on account of the length to which the other pieces extended. The Arch-Duchess Gisela, accompanied by the Arch-Dukes Ludwig Victor, and Wilhelm, was present. One thing proved by the concert is that Herr R. Wagner does not consider Shakespeare's advice—"And let those that play your clowns speak no more than is set down for them,"—applicable to him, for he favoured the audience with the subjoined speech:—

"Years ago, when I was staying within your walls, I received a welcome which surpassed all my expectations, and afforded a proof that on the uncontested ground of this city, as elsewhere, German art had obtained the upper hand. This gratifying fact is manifested to-day in a still greater extent by the reception you have accorded to my art. In the name of that art, I thank you for the sympathy you have so liberally exhibited towards me to-day, and which is a guarantee that a great national enterprise, to which I have, for years, been devoting all my energy and strength, will not remain uncompleted. Whenever the old Greeks set about a great and important work, they supplicated Jupiter for some sign of his approbation; the eagle he caused to soar aloft, and the lightning flashes he hurled through the air, were regarded by them as foreboding good. Similarly will we look upon the lightning, which so unexpectedly accompanied to-day the performance of the *Feuerzauber*, as a propitious omen, and hope that an undertaking which you have promoted in so gratifying a manner by your sympathy will attain to a successful conclusion."

Herr R. Wagner is not one of those who conceal their light under a paltry bushel. Whatever gifts heaven may have accorded him, he certainly appreciates them at their full value. A long time ago, he informed the world that the dynasty of the Wittelsbachs, the Royal House of Bavaria, had been expressly created for his benefit, in as much as the sole object of Providence in the birth of the present King of Bavaria, was to supply a patron for the Music of the Future, and now the elements themselves are laid under contribution, and called upon to furnish their quota of auspicious prognostication as to the success of the National-Festival-Stage-Play.

The Schubert Monument was solemnly uncovered on the 15th May. Among those who received special invitations were Schubert's dearly loved sister, Lisi, now Madame Schneider; his brothers Andreas and Hermann; his friends, Edward Bauernfeld and Franz Schöber, whose words Schubert has set to some of his sweetest music; Baron Schlechta, and Dr. Sonnleitner. The ceremony commenced at eleven o'clock with the chorus for male voices from Schubert's "*Sanctus*," wonderfully sung by the Vienna Association for Male Voices. The President of the Association, Herr Nikolaus Dumba, next stepped forward in front of the Monument, and delivered a touching address. The Burgomaster, Dr. Felder, followed with another, and then gave the signal for the Monument to be unveiled. The coverings sank to the ground, and the fine marble statue of Franz Schubert stood boldly out in the glittering sun. Herr Gabillon, of the Imperial Theatre, spoke in a spirited manner some spirited verses by Herr Joseph Weilen, and a "*Jubelchor*" by Schubert closed the proceedings.

BADEN.—Mme. Clara Schumann has returned from London for the summer.—Herr Brahms, also, is here, but intends proceeding shortly to Italy.

LEIPZIG.—Herr Niemann, from the Royal Operahouse, Berlin, has been playing a round of characters at the Stadttheater.—Mme. Peschka-Leutner is engaged for ten concerts at the approaching grand Boston Festival.—Herr Ziegfeld, Mr. Gilmore's agent in Europe, has left for Bremen.

ROYAL ITALIAN OPERA.

The eager amateurs who flocked to Covent Garden on Tuesday night, in hope of hearing Prince Poniatowski's *Gelmina*, were disappointed through one of those accidents which will happen in the best-regulated companies. Signor Cotogni, who was to have played Adriano, the villain of the story, fell ill, and could not appear. Hence the substitution of *Don Giovanni*, with M^{me}. Patti as Zerlina, and M. Faure as the Don. We scarcely feel disposed to condole with the audience. Novelty is novelty, of course; but as good as the best novelty must be Mozart's immortal work. *Gelmina*, is announced for Tuesday next.

HER MAJESTY'S OPERA.

On Tuesday night, after two years' absence in America, M^{lle}. Christine Nilsson appeared once more before an English public, and was greeted with genuine enthusiasm by the most crowded and brilliant audience of the season. The opera selected for the occasion was *La Traviata*, her impersonation of the heroine in which is sufficiently familiar. All we can say at present is that M^{lle}. Nilsson seems to have gained additional dramatic power, and that her voice is in first-rate condition. At the conclusion of the opera she was three times called before the curtain, and favoured with more bouquets than she could easily carry away. M. Capoul played Alfredo, and received a hearty welcome. Signor Mendioroz was the elder Germont. The *Traviata* was to be repeated yesterday evening.

OUR CONTEMPORARIES.

MISS KELLOGG.

The *Sunday Times* thus remarks upon Miss Kellogg's debut:—

"Miss Clara Louise Kellogg, the American *prima donna*, who was familiar to English audiences some four years ago, made her re-appearance as Linda, in Donizetti's well known opera. Since her departure from this country Miss Kellogg has been singing both in the concert-room and in the theatre with much success, and it is now evident that opportunities of improvement have not been wasted. Her great natural aptitude was obvious when she came fresh from America, and we did all in our power to encourage the efforts she made, and to secure for the transatlantic artist a favourable hearing. We shall do so now the more because present results justify our previous course. Miss Kellogg's voice is at least as good as it was four years ago, while, by an artistic use of it, as of her means generally, she has made a long step in advance, and fully warrants the pride with which American amateurs regard their talented countrywoman. Her appearance was welcomed by a full house, and 'O luce di quest' anima' promptly re-established her on her old footing. Sir Michael Costa, tried hard, for some mysterious reason, to oppose the demand of *ancore* of Linda's air; but after a while the gallery began to hiss, and the imperious *chef* succumbed. Thenceforth Miss Kellogg had no difficulty, but made the easiest possible success, being recalled after every act, and lustily applauded after each special effort."

M. DELABORDE.

The *Sunday Times* took M. Delaborde rather sharply to task for his performance at a recent Philharmonic concert, and said:—

"M. Delaborde's rendering of Beethoven's 'Emperor' concerto failed to satisfy his critical hearers. It seemed as though the executant thought much more of himself than of the composer, as well as much more of his own success than of the work. M. Delaborde, as a pianist, is like a horse with a showy action, whose master esteems action above speed. Indeed, it struck us that the French artist looked upon Beethoven as a means of exhibiting his style; and there was a touch of the *haut en bas* about his performance, considerably irritating to those who think so great a work should be reverently dealt with. Beethoven resented such treatment, as a matter of course, and showed M. Delaborde in no extremely favourable light. With Bach's Prelude the pianist did better; and his admirable command over the pedals was loudly applauded."

A CURIOUS CORRESPONDENCE.

DEAR ARSE AND LAPSE.—Do you know one Frederick Kiel, a composer of divers trios, &c., &c.? H. SLEDGE.

DEAR SLEDGE.—We do not know the gentleman. As he writes divers trios; we presume the divers use a boat, and the boat has a keel. ARSE AND LAPSE.

NEW PHILHARMONIC CONCERTS.

The playing of M. Duvernoy, the French pianist, combined with that of Herr Heermann and M. Paque on their respective instruments (the violin and violoncello), rendered the sixth New Philharmonic Concert, which took place on Wednesday evening, in St. George's Hall, very attractive in an instrumental point of view, whilst vocally the finished singing of Madame Florence Lancia and the fine contralto voice of Miss Alice Fairman were features of especial interest. M. Duvernoy's style is strictly classical, combined with such brilliancy of execution and such command over difficulties, that he appealed most successfully to the judgment of his audience. Mendelssohn's Trio in D minor was, with the assistance of Herr Heermann and M. Paque, finely played. In fact, every movement called forth tokens of admiration, whilst nothing less than the repetition of the *scherzo* would satisfy the audience. A *Lied ohne worte* of Mendelssohn was felicitously rendered, and Weber's Scherzo in A flat from the sonata in the same key served still more to impress the audience. A solo, entitled "Queen Mab," the composition of M. Duvernoy, is a *moreau* of merit, fanciful, elegant, and full of character. Herr Heermann's performance of two solos, one by Raff and the other by David, were listened to in a manner which testified to the favourable impression the playing of this excellent violinist has made on the English public in the course of a short season. Herr Heermann was enthusiastically applauded after both solos. The sonata in G by Boccherini, introduced by M. Paque, was also greatly admired. Madame Florence Lancia's singing of Chopin's two mazurkas, arranged for the voice, entitled "L'Oiselet" and "Aimez moi," may be cited as one of the most finished vocal displays to be heard in a concert room. The *Ave Maria* of Bach and Gounod was also most effectively sung to Herr Heermann's violin and Mr. A. Barth's harmonium accompaniment. Miss Alice Fairman (who sang Stradella's air, "O del mio dolce ardor") is gradually taking her place in the concert room as one of the best contralto singers of the day. Her voice and style cannot be too highly praised. Herr Ganz was the accompanist, and performed his duties in his usual masterly manner. The last orchestral concert of the season is announced for Wednesday evening next, when Mendelssohn's Italian symphony is to be played. M^{lle}. Tietjens is to sing, as also Madame Kapp Young and M^{lle}. Marie Roze, of Her Majesty's Opera. M^{lle}. Brandes is to appear for the second time, and is to play Chopin's E minor concerto.

KÖNIGSBERG.—A grand Musical Festival was again given, at Whitsuntide, by the members of the Musical Academy. His Majesty, the Emperor, granted the use of the great Muscovite Hall, in the Castle. The hall will accommodate several thousand persons. Dr. Ferdinand Hiller was the conductor-in-chief, having under him Herr Landien, a local celebrity, as his lieutenant. The principal vocal artists were M^{lle}. Doniges, Herren Otto and Bletzacher. The following was the programme: First day, *Judas Maccabæus*, Handel; Second day, "Vom Fells zum Meer," German March of Victory, Franz Liszt; overture to *Demetrius*, Hiller; *Der Thurm zu Babylon*, A. Rubinstein; Third day, Miscellaneous Concert. Solo pianist, Dr. Ferdinand Hiller.

STUTTGART.—Herr W. Krüger, who returned to this, his native place, when the Germans were ordered to leave Paris, has just been nominated, by the King of Wurtemberg, professor at the Conservatory here, in consideration of the services he has, in his capacity as a teacher, rendered the institution.

STRASSBURG.—Herr Hessler, the Imperial patentee of the theatre here, together with those of Metz, Mühlhausen, Colmar, and Haguenau, is bound to produce grand opera, as well as German and French dramatic works. The head-quarters of the German company will be fixed here; those of the French company at Metz.

"We hope the young gentleman who serenades us every night will not think us inappreciative," says an American country editor, "we only wish he would come nearer."

A CINCINNATI writer calculates that, as the average area of the human mouth, when open, is almost four square inches, the combined mouth of the 25,500 singers at the Boston Jubilee will form a cavity of over 736 square feet.

At a recent opera, in Milwaukee, where Aimee was as usual charming a large audience, one young man talked very loudly of the operas he had seen abroad. A gentleman sitting near him remarked, "What a fool." In a rather loud tone of voice, whereupon the indignant youth asked if he meant him. "No, sir," was the reply, "I complain of Aimee who prevents my hearing you."—(Old Story, A. S. S.)

A BOSTON Yankee observed that John Chinaman didn't whistle, so he opened a whistling school in San Francisco, where over fifty pagans practice "Put me in my little bed" and "Yankee Doodle" with only a slight Celestial accent.

ST. JAMES'S HALL.

REGENT STREET AND PICCADILLY.

MR. CHARLES HALLÉ'S

Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that his Three remaining PIANOFORTE RECITALS (Twelfth Series) will take place on the following Afternoons:—

FRIDAY, June 7, —FRIDAY, June 14, —FRIDAY, June 21.

SIXTH RECITAL,

FRIDAY AFTERNOON, JUNE 7TH, 1872.

To Commence at Three o'clock precisely.

Programme.

PART I.

GRAND TRIO, in C minor, Op. 102, for Pianoforte, Violin, and Violoncello J. Raff.
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Herr DAUBERT.

SONG Mdle. DRASDIL.

SONATA, in G, Op. 95, for Pianoforte and Violin Beethoven.
Mr. CHARLES HALLÉ and Madame NORMAN-NERUDA.

PART II.

SCHERZO, in B flat, minor, Op. 31, for Pianoforte alone Chopin.
Mr. CHARLES HALLÉ.

SONG Mdle. DRASDIL.

RAND TRIO, in F, Op. 80, for Pianoforte, Violin, and Violoncello Schumann.
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and Herr DAUBERT.
Accompanist..... HERR SAUERBREY

PRICES OF ADMISSION.

	For the Series.	Single Ticket.
	£ s. d.	£ s. d.
Sofa stalls, numbered and reserved..	2 0	0 7 0
Balcony	1 1 0	0 3 0
Area	—	0 1 0

Subscriptions received at CHAPPELL and Co.'s, 50, New Bond Street; MITCHELL'S, 23, Old Bond Street; OLLIVIER'S, 39, Old Bond Street; KEITH, PROWSE & Co.'s, 48, Cheapside; HAY'S, 4, Royal Exchange Buildings; AUSTIN'S Ticket Office, 28, Piccadilly; and by Mr. CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square.

BIRTH.

On Tuesday, May 28th, at Denham Place (Buckinghamshire), the wife of B. H. W. WAY, Esq., of a son.

DEATHS.

On the 20th inst., Mr. F. J. LEONARD, Professor of Music, 3, Tivoli Terrace, Dublin.

On the 25th inst., at 164, Hampstead Road, Captain THOMAS D'ALMAINE MACKINLAY, late 5th Fusiliers, and 46th Regiment, aged 34, son of the late THOMAS D'ALMAINE MACKINLAY, music publisher, Soho Square.

TO CORRESPONDENTS.

BOOTH OF BLENNERHASSET.—This correspondent writes, first:—"I never saw, till yesterday, a butterfly soaring over the house-roofs of a London street where there is smoke;" secondly:—"Can any of your better informed readers tell me why, when talking about Tietjens, the singer, I often say Titian, and when talking about Titian, the painter, I often say Tietjens."—[Our columns, we need hardly say, are open to any "better informed reader" able and willing to explain.]

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 1, 1872.

UNDER the head of "A Curious Correspondence," the *Pall Mall Gazette* has published a translation of some letters which originally appeared in an Italian musical paper. We reproduce them here, because they suggest a very salutary law, which we hope one day to see put in force.

It appears that Signor Prospero Bertani, an inhabitant of Reggio, visited Parma for the purpose of hearing Verdi's new opera, *Aida*. On regaining his own city, he thus addressed the eminent composer:—

"Reggio (Emilia), May 7, 1872.

"Most amiable Signor Verdi,—I went over to Parma on the 2nd inst., attracted by the great fame of the opera *Aida*. Half an hour ere the curtain rose I found myself seated in stall No. 120. I was greatly prejudiced in favour of the work, admired the *mise-en-scène* immensely, and heard the eminent artists who performed in it with great pleasure, trying hard not to let any of its beauties escape me. At the close of the piece I put to myself the question whether or no I had been satisfied, and was answered in the negative. On my road back to Reggio I listened to the opinions which were being expressed in the railway carriage around me. Nearly every one thought it a great work. I then felt a longing to hear it again, and accordingly returned to Parma on the 4th inst., moving heaven and earth to obtain an entrance without having to pay for a reserved seat. However, the crowd being tremendous, I was obliged to spend my five francs, to hear the performance at all comfortably. At the end I came to the conclusion that *Aida* is an opera in which there is not a single piece which takes one by storm, or inspires one with enthusiasm; that without all the outward paraphernalia which belongs essentially to the c . . . no one would be able to sit it out to the end; and that after having had the run of two or three stages, it will at last be consigned to the dust of bookshelves. Now, my dear Verdi, you cannot think how vexed I am with myself for having spent thirty-two francs in this expedition, added to which there is the circumstance that I am a *filius familias*, and that the ill-spent crowns are haunting me and disturbing my rest in the shape of horrid spectres. I, therefore, boldly address myself to you, requesting you to assist me in recovering the sum, as it is your duty to do. The following is my account:—

	F. C.
Railway ticket from Reggio to Parma.....	2 60
"	3 30
Theatre	8 0
A bad supper at the station	2 0
	15 90
Bis	15 90
	31 80
Sum Total	31 80

Hoping that you will deliver me from this disagreeable state of things, I salute you cordially.

BERTANI.

Address: Prospero Bertani, No. 5, Via S. Domenico.

On receipt of this very extraordinary letter, Verdi did not apply for a commission *de lunatico inquirendo*. Instead thereof he addressed his publisher, Ricordi, as follows:—

"Imagine if I am likely to be ill-disposed to defray the small amount of expenses you sent me in order to deliver *filius familias* from the horrid spectres which are disturbing his rest! I request you therefore to pay Signor Prospero Bertani, No. 5, Via S. Domenico, Reggio, through one of your correspondents, or some banker, the sum of 27f. 80c. on my account. This is not the whole of the sum he demands; but, as for his supper, I am not going to pay that, for he might surely have supped at home. Let it be well understood that he is to give a receipt for the sum in question, and enter moreover into a slight agreement engaging himself never to go and see any new operas of mine, that he may in future not be troubled with fresh spectres, nor I have again the pleasure of paying another of his journeys."

Signor Prospero Bertani was in earnest, and not only received the money, but formally acknowledged its payment as thus:—

Reggio (Emilia), May 15, 1872.

"The undersigned acknowledges having received the sum of twenty-seven francs eighty centimes from Maestro G. Verdi, as payment for expenses incurred in two journeys to Parma and back, to hear *Aida*, the author of which opera finds it but just that they should return to me, as I did not find the work to

my taste. At the same time, it is clearly understood that I am not to go to hear any new operas of Verdi's unless I undertake the entire weight of the expense I incur, whatever may be my opinion concerning their merits."

PROSPERO BERTANI.

The suggestion conveyed to us by this curious transaction would, if acted upon, be of immense benefit to art, and to the artistic temperament. It is that every composer who comes forward with a new work like Signor Verdi, should, like Signor Verdi, pay the expenses of those who, having heard it, do not approve. We should like to see a law enforcing this entered in the statute book; of course, with due precautions against abuse, as, for example, that every claimant under its provisions should forward a certificate of moral character from some clergyman or justice of the peace. The instant result would be suppression of musical novelties; but after the first effect, joint-stock companies for the purpose of launching new works would arise, and the exuberant commercial energy of our country find a new channel. An oratorio, or opera, submitted to cautious city men would stand no chance were it a "cripple," and thus the public taste would be spared many an adulterative process. The idea is worth reflection.

SOME of the most astounding feats recorded in history have been achieved by means apparently inadequate or incongruous. Thus David, armed merely with a sling and a stone, cut down the vast Goliath; and thus, with laudable emulation of the royal shepherd, a late eminent flautist arranged Beethoven's Giant Symphony (the 9th) for one flute. Had the life of the eminent flautist been spared he would, no doubt, have been invited to perform this great work in Albert Hall. Now, again, the eminent arranger, M. Gounod, converts Mozart's fine bass air, "Possenti Numi," into a chorus for female voices, the accompaniment and orchestral prelude being performed on 800 human noses (mouths closed). The device, though novel, in its classical adaptation, is not wholly new. Indeed, when those ingenious and unwearied caterers, the Christy Minstrels, succeeded in singing the third strophe of the Old Men's Chorus (*Faust*) with their eyes alone, both text and melody being suppressed, they may be said to have produced an effect of gradation such as can hardly be surpassed by the Albert Hall Society, with all its magnificent resources; even should the rumour prove well founded, that it is proposed shortly to perform Handel's "Dead March" upon 1000 combs, manufactured expressly (imitation tortoiseshell), and exhibited in Mr. Cole's National Exhibition, by Messrs. Truefit of Bond Street.

We deprecate hasty criticism of what may appear trivial—nay, even ludicrous—in the performances above alluded to. We see beneath the surface a purpose, deep, serious, artistic. A leading feature, hitherto, has been the total ignoring of our fine Old English Choral writers. English music has been represented, and we venture to say, somewhat inadequately, by "God Save the Queen," "The Old Hundredth," and "Oh, by rivers," re-arranged by the eminent arranger. But more may be expected. It occurs to us that many of our older composers have occasionally selected words a trifle freer than would suit the taste of those elderly ladies who frequent the genteel *réunions* which direct and guide our musical taste. May it not be in contemplation to perform the choral works of early English masters *without the words*. Not only would this effect a notable saving under the head of printing (Mr. Cole's careful supervision of financial detail is well known), but novelty would be in a measure evolved; and as a necessary consequence, art would be benefited.

We make bold to foretell it. This must be the end to which the nose music of Wednesday evening points. The day which shall behold the memorial of the Great and Good Prince completed and unveiled shall also witness the inauguration of a new musical idea:—

Chorus without words!

Orchestration without instruments!!!

—et vive la sourdine!!!

This, then, is the Music of the immediate Future.

Well, we shall no longer be told—"they do these things better in France."

PROVINCIAL.

CAMBRIDGE.—The fifth concert given by the St. John's College Musical Society took place on Monday evening, when the large room in the Guildhall presented a brilliant appearance, thronged as it was by all the beauty and fashion of the neighbourhood. The concert opened with the overture to *Idomeneo*, by Mozart; followed by the 43rd Psalm, an admirable composition by Dr. Garrett, the talented conductor of the society. The solo parts were sung excellently by Mrs. Dunn (contralto). Haydn's "With verdure clad," was sung by Miss Sophie Ferrari in a manner which showed her to be a mistress of her art. Concerted music seems to be the strong point of the St. John's Musical Society, the only solos throughout the evening being those of the two ladies who so kindly gave their services; and one on the flute by Mr. Thomas, whose sweet and dulcet tones are so well known and appreciated, that a concert, especially one given by his own college, could scarcely be complete without his solo. Macfarren's "May-day," with solos by Miss Ferrari formed the latter portion of the programme given by the society.

MDME. PUZZI's annual concert took place in St. George's Hall, on Monday evening, and was neither less attractive nor less well attended than on former occasions. Some of the items, in a generally good programme, were of special interest. For example, Mdme. Trebelli sang a pleasing romance, entitled "Marguerite," by Mr. F. H. Cowen, for the first time; and also, for the first time, Signor Mattei played two pianoforte pieces, *La Lyre* and an *Impromptu*. These novelties were well received. The other selections were familiar, and had, for interpreters, such well-known artists as Mdle. Regan, Mdle. Marie Cabel; MM. Vizzani, Borelli, Ciabatta, de Konatki, Foli, and Jules Lefort. At the close of the miscellaneous pieces a new operetta, *The Ear-ring*, by Signor Schira, was produced for the first time, and made quite a success. "We hope to notice it at deserved length on a future occasion; and can only say now that, as sustained by Mdme. Lancia, Miss Angele, Mr. Turner, and Mr. D. Ryan, it gave much pleasure. The music shows all its composer's elegant taste and great skill.

WINDSOR.—A correspondent sends us the following:—

"Mr. G. E. Bambridge's concert took place, under the immediate patronage of Princess Christian, at the Town Hall, on Monday evening, the 20th inst., when the *bénéficiaire* was assisted by Miss Annie Sinclair Miss Adelaide Newton, Mr. Wallace Wells, and Mr. R. Lansmere as vocalists, and by his clever young pupils, the Misses Molyneux, known as 'The Infant Pianists,' and Mr. Charles Oberthür (harp) as instrumentalists. Miss Annie Sinclair and Miss A. Newton were much applauded in Glover's duet, 'Over the hawthorn hedge.' Miss Newton also was successful in Rossini's 'Di tanti palpiti,' as was Miss A. Sinclair in 'Robert, toi que j'aime,' admirably accompanied on the harp by Mr. Oberthür. Mr. Lansmere produced a great effect in Levy's song, 'Faithful and true,' and Mr. Wallace Wells created quite a *furor* by his singing of 'The Bay of Biscay.' Randeegger's trio, 'I Naviganti,' had to be repeated. The young pianists afore-named made a sensation, Miss Agnes Molyneux giving a *scherzo* by Wollenhaupt, Miss Violet, Blumenthal's 'La source,' and both together Wallace's duet on *L'Elisir d'Amore*. Mr. G. Bambridge proved himself a distinguished pianist by his performance of Liszt's *Rigoletto* fantasia, and several very effective pieces of his own composition. He also played with Mr. Oberthür a highly effective duet on *Lucresia Borgia*, and Mr. Oberthür's two harp solos, 'Meditation' and 'La Cascade,' met with great success. The town hall was filled in every part, and the concert gave great satisfaction to the numerous audience."

ROYAL ACADEMY OF MUSIC.—This being the 50th, or jubilee year, of the Royal Academy of Music, we are informed that it is intended to celebrate the event by a public dinner, at Willis's Rooms, on Wednesday the 3rd of July.

OCCASIONAL NOTES.

Now that the French people have time to look about them, it is not surprising that they should miss M. Gounod. They both miss him and want him, if we may judge by the following wail, which appeared in last week's *Ménestrel*, and treated of *Le Médecin malgré lui* :—

"Le dirons-nous, en écoutant cet ouvrage si complètement français, nous ne pensions pas sans amertume à son auteur, qui semble s'en être allé chercher une autre patrie sur les bords de la brumeuse Tamise et jouer au nouvel Hændel chez nos voisins d'outre-Manche;—et cela, au moment où la France a plus besoin que jamais de toutes ses gloires artistiques, pour conserver au moins une suprématie, la plus enviable, celle de l'intelligence. Espérons qu'il n'y a là, chez l'auteur de *Faust*, que fantaisie et caprice passager et que l'homme qui a conçu *Gallia*, qui a su trouver de si nobles accents pour pleurer les malheurs de son pays, n'oubliera pas que la vraie patrie et le soleil sont de ce côté du détroit."

About the "*soleil*" there may be a question. About the "*vraie patrie*" we say nothing, bearing in mind recent events.

CONCERTS VARIOUS.

WALWORTH.—There was a large attendance on Monday at Mr. W. H. Harper's annual concert, given in the Lecture Theatre, and the programme proved attractive, so much so, indeed, that the frequency of encores lengthened the performance to an unnecessary extent. Chief amongst the noticeable features of the first part may be mentioned a MS. song by Mr. Harper, entitled "The Bird in the Linden," capitolly sung by Mrs. Sidney Smith; Bishop's "Tell me my heart," given with much expression by Miss Adelaide Bliss; Mozart's Sonata in B flat, admirably interpreted by the *beneficiaire*; and two songs—"My idol home" and "My love he is a sailor"—by Miss Lucia Ham. The second part included two songs by Mr. Montem Smith, who acknowledged an encore in both instances; Pianoforte and harmonium solos by the concert-giver; Randegger's "Fresh'ning breeze," given by Mr. Chaplin Henry; and the same composer's trio, "I Naviganti," sung by the principals. The National Anthem concluded an excellent concert.

MR. G. E. BAMBRIDGE gave an evening concert on Thursday, the 23rd inst., at the Westbourne Hall, which was fashionably attended. He was assisted by Miss Annie Sinclair, Miss Emily Pittard, Mr. Wallace Wells, Mr. R. Lansmere and the London Orpheus Quartet, which had to repeat several of their cleverly given part-songs. The instrumentalists, in addition to Mr. Bambridge himself, were Mdlle. Nina Karloff, his very young and highly talented pupil, and Mr. Charles Oberthur. The encores were immense, the audience evidently being intent upon having the concert twice over. Mdlle. Nina Karloff was encored in Hiller's piano solo, "La truite" when she gave another of the same composer's clever pieces; Miss A. Sinclair and Miss E. Pittard had to repeat Glover's duet, "Over the hawthorn hedge," the last named lady being likewise encored in Henry Smart's song "A sailor's story;" Mr. W. Wells had to repeat "The Bay of Biscay," Miss A. Sinclair was recalled after her singing of Meyerbeer's "Robert toi que j'aime," in which Mr. Oberthur's harp accompaniment added much to the effect; and Mr. Lansmere made a great success in Levy's song, "Faithful and true." Mr. Bambridge was recalled after his solo on *Rigoletto*, by Liszt, and likewise in some very effective piano solos of his own composition. A duet for harp and piano (Mr. Oberthur and Mr. Bambridge) was played to perfection, and gave great satisfaction. Mr. Oberthur was recalled after his effective harp solos, "Meditation" and "La Cascade." The concert was successful in every respect.

MADAME LEMMENS-SHERRINGTON's concert took place in the Hanover Square Rooms, on Thursday week, and by presenting some features of special interest, deserved more attention than usually suffices for concerts of the "benefit" order. Madame Sherrington introduced Molloy's new song, "Faded flowers," and took part in Mozart's quintet, "Sento oh Dio," "Sull' aria" (with Miss José Sherrington), and Paer's amusing duet, "Comment voulez-vous que je chante" (with M. Jules Lefort). But the popular artist's most interesting contribution to the programme was her own "Scale Waltz" and "Shake Waltz"—two of a set of six vocal studies intended to make practice attractive, and containing the elements of a thorough method of singing. Much has been done of late to relieve the drudgery of study in every branch of art, but rarely with greater success than in the present case. The "Scale Waltz," for example, is a capital piece, quite apart from educational uses, and, as scales must be worked at long and well, we know not how the exercise can be made more pleasant than it is here. So, too, with regard to the "Shake Waltz," which has the advantage of an introduction meant to show in

what way the Shake should be studied. Mdlle. Sherrington deserves the thanks of all young vocalists for so well carrying out a happy idea. Her execution of both examples was, it is needless to say, perfect, the favourite soprano being an acknowledged mistress over the technicalities of her art. Other important features in the concert were the instrumental solos of M. Lemmens (Mustel organ), Mdlle. Brandes (pianoforte), and M. A. de Vroye (flute). In addition to the ladies already named, Mdlle. Drasil, Mr. V. Rigby, Mr. Nelson Varley, Mr. Cummings, M. Valdec, and M. Jules Lefort contributed a song each; that selected by M. Lefort being a very pretty romance, "Amour printemps—printemps amour," by Depret. The accompanists were M. Lemmens and Herr Ganz.

REVIEWS.

CRAMER, WOOD & Co.

Cramer's Harmonium Tutor, containing a description of the instrument, with exercises, airs and melodies, specially arranged and adapted by J. BERTRAM. This book contains a brief but comprehensive description of the now popular household instrument, together with a diagram of the keyboard and directions for using the stops. Its chief value, however, consists in some capital graduated exercises and airs, choruses, &c., for practice, all properly fingered and well arranged. The examples are taken from Gluck, Haydn, Mendelssohn, Bach, and other eminent composers, including even Wagner, a portion of whose *Tannhäuser* March is the penultimate selection. We can commend the book as well adapted to its purpose.

Cramer's new Pianoforte Method. Edited by J. RUMMEL. In four parts. Part I.

This part of Mr. Rummel's work contains the usual elementary instructions in the grammar of music, exercises, &c. It gives no indication of the speciality which will doubtless be developed later.

Minuet from Quartet, Op. 19, for the Pianoforte. Composed by SCHUBERT; transcribed by J. RUMMEL.

We have great sympathy with efforts to bring the masterpieces of art within the reach of pianists so long as due reverence is shown to the composer and the original. In this instance no fault can be found, and Mr. Rummel has earned the thanks of all who know the beautiful movement here made generally available. The Quartet, Op. 29, it should be observed, is the one in A minor so often played at the Monday Popular Concerts, and so much admired for its piquant and original charm. The transcription is not difficult, as far as the mere notes are concerned, but some study is required to bring out all the fascination of the music.

Andante from the Quartet in D minor, for the Pianoforte. Composed by MOZART, transcribed by J. RUMMEL.

In this case, also, Mr. Rummel has done a good work, and kept to the original text with most praiseworthy care. The Andante in F major is not here transcribed for the first time, it having long been a favourite movement with organists. Pianists may now enjoy all its charm, and those who do not know what that charm is have an unquestionable treat in store.

Thinking and Dreaming. Song. Words by Mrs. M. A. BAINES; music by BERTHOLD TOURS.

The music of this song is written in more simple fashion than usual with Mr. Tours, but there is none the less evidence in it of artistic taste and musicianly skill. Its melody is expressive, while the accompaniments are in the best possible taste. The words are poetical and free from extravagance. Key, D major; highest note, G.

Two Gavottes, by Gluck. Transcribed by J. RUMMEL.

MADAME SCHUMANN's frequent playing this season of Gluck's Gavotte in A, arranged by Brahms, has brought that movement into fashion, and publisher after publisher announces his own special edition. Messrs. Cramer, Wood & Co., not content with the dance from *Iphigenie in Aulis*, have brought forward that from *Alceste* (also in A major), the two being arranged without presenting the difficulty of Brahms's version. The *Alceste* Gavotte may not become as popular as that from *Iphigenie*; but it is a good and welcome thing nevertheless.

BOOSEY & Co.

None but I can say. Song. Words by LIONEL H. LEWIN; the music composed expressly for, and dedicated to, Mdlle. Cornélie D'Anka, by ARTHUR SULLIVAN.

It is pleasant to see that Mr. Sullivan, notwithstanding the claims upon him of graver duties, can find time to increase the repertory of Mdlle. D'Anka. The veriest trifle from his pen contains some feature of merit, wherefore others than Mdlle. D'Anka may sing the song before us to advantage. Whether it is likely to help the composer's reputation may, however, be open to doubt.

Cushla Machree. Ballad by MRS. ALFRED PHILLIPS.

A simple love song, with an agreeable Hibernian flavour about it; well adapted for amateur use by the compass of its melody, and a very easy accompaniment. Tenor or soprano.

Of What is my Darling Dreaming? Song. Composed by ELIZABETH PHILP.

MISS PHILP always deserves a respectful hearing because she has always something to say. This song is one of her best; its music, though simple in the extreme, being admirably adapted to aid the expression of the verses. But why, we ask again, does Miss Philp select so many subjects from the graveyard and parts adjacent? Surely the realities of life are melancholy enough. Pray, Miss Philp, don't encourage morbid sentiment. Give us *L'Allegro* not *Il Penseroso*.

ALFRED HAYS.

The Lorraine Waltz. By CATHERINE HEATON.

THIS is a pretty waltz, with more of originality in it than falls to the lot of waltzes generally now-a-days. It is not very difficult to play, and seems likely to meet with much favour.

C. LONSDALE.

The Opal. Song. Written by CHARLES M. RAE; music by ABELINDE S. E. RAE.

THIS is evidently an amateur production; and, as such, shows talent worth cultivation. The subject and style are, perhaps, a little too ambitious for present means. Let the fair composer try some simpler work another time.

LAMBORN COCK & CO.

In the Hour of my Distress. Sacred Song. Poetry by HERRICK (1629); music by BRINLEY RICHARDS.

THE fact that a new edition of this song has been called for relieves us from the necessity of noticing it at length. Its popularity is well deserved by expressive and effective music.

JOHN SHEPHERD.

Lilly Baker. Favourite Negro Ballad. Written and Composed by PERCY VERE, Esq.

WE give the last verse of this effusion, which, according to the title-page, is sung at the "nobility's private concerts," premising that the verse is accompanied "with the jingles, chink-a-chink"—

"Uncle die wid chink-a-chink.

(Repeat twice)

Mo'd was Lilly Baker, O!

Oh! to see her now you'd stare;

Marriage was a state to bear—

Whisper'd she, 'I feel love's sting,

Name de day—and buy de ring.

For her heart went pit-a-pit, &c.

Mine was Lilly Baker, O."

The music is worthy of the words, and upon both we congratulate Percy Vere, Esq., as well as the "nobility's private concerts" and the public, who have carried the song into its 20th thousand.

The Soldier Boy's Mother. Song. Written by WALTER SHEPHERD; composed by H. S. ROBERTS.

THIS is a descriptive song of some merit. The composer exhibits feeling for his subject and considerable aptness of expression. Well rendered, his music would make a good effect.

The Churchyard on the Hill. Written by WALTER SHEPHERD; composed by H. S. ROBERTS.

MR. ROBERTS pleases us in this song also by his skill in giving effect to the words. We recommend it as a good, because tasteful, effusion.

ROBERT COCKS AND CO.

Ye Little Birds. Madrigal. Poetry by THOMAS HEYWOOD (1607); music by BRINLEY RICHARDS.

THIS madrigal is too well known to need description here. We take the opportunity, however, of calling attention to it as a very good example of its class, well-written, and effective.

The Harp of Wales. Part-song. English words by E. GILBERTSON; music by BRINLEY RICHARDS.

THIS is also a familiar composition by Mr. Richards, and one of his best. Its popularity amongst Welshmen is naturally great, and Englishmen who love agreeable music may do far worse than take it into favour.

RANSFORD AND SON.

In Gilded Halls. Written by W. H. BUTTERFIELD, Esq.; music by C. H. J. WEBBER.

THIS is the song of a jilted lover, who speculates in very lugubrious strains upon what may happen to his successors. We do not see anything in the music worthy of remark.

14 AND 15, EXETER HALL.

Victoria, our Queen. New National Song. Words by C. J. ROWE; music by G. W. MARTIN.

NATIONAL songs have been, of late, as plentiful as blackberries in September, though few of them, it is to be hoped, will live. The example before us is simple and energetic.

JOSEPH WILLIAMS.

Our Absent Friends. Song. Words and music by MANFRED BALE.

EXCEPT that the moral of this song is unexceptionable, we really do not see why it should have been written. Both words and music are trite.

ASHDOWN & PARRY.

Fête Militaire. Morceau Brilliant pour Piano, par SYDNEY SMITH.

THIS piece is not only brilliant, but tuneful and effective. The animated and characteristic opening cannot fail to arrest attention, which is subsequently sustained by music written in Mr. Smith's very best style. We give the piece unqualified praise as a good thing of its kind.

Air Irlandais Varié. Pour Piano, par SYDNEY SMITH.

THE air here treated in showy fashion is that known as "Believe me if all those endearing young charms." As a means of practice in cantabile playing, united to arpeggios, we know nothing more valuable. As a means of effect, we know nothing more adapted to turn drawing-room chatters into listeners.

Le Prophète. Grande Fantaisie pour Piano, sur l'Opera de Meyerbeer, par SYDNEY SMITH.

A JUDICIOUS choice of themes, and a graceful style of treatment are recommendations in this piece, and sustain the fame of Mr. Smith as an inventor of *musique de salon*.

WAIFS.

Madame Arabella Goddard sails to-day for the Boston Peace Jubilee—boat, the Java.

WE are informed that Her Majesty's Government have given permission for the band of the Grenadier Guards to attend the Jubilee at Boston, United States, in June. The band, under the leadership of Mr. Godfrey, will embark at Liverpool on board of the Inman Royal Mail steamship "City of Brussels," on the 6th of June.

ON Saturday night, after the performance at the Alexandra Theatre, Liverpool, the entire company and *employés*—about 200 in number—presented to Mr. Edward Saker, the lessee, an illuminated address in a gold frame, accompanied by a charet jug and two silver goblets. Mr. Saker's statement, that he was about to sign a fresh eight years' lease of the Alexandra, was received with enthusiasm.

Miss Mehlig is in San Francisco.

"Should auld acquaintance be forgot?"—Not if they are rich.

Miss Nilsson has, we are informed, £200 a-night at Drury Lane.

Ferdinand Spohr has been appointed concert-master to the Berlin Opera.

A Paris critic calls Alboni "an elephant with a nightingale in its throat."

M. Flotow has left Paris with a four act libretto, by M. de St. Georges, in his carpet-bag.

M. Duvernoy, the eminent French pianist and composer for the pianoforte, is in London.

Anna Bolena has been produced at the Paris Théâtre Italien, with M^{me}. Sass as the heroine.

A Salt Lake Choral Society—comprising a man and his family—wants to sing at the Jubilee.

The Florence *Arlequin* says that Signor Mario has just sold his villa, near Florence, for 1,500,000 francs.

A band of Indian vocalists have volunteered their services for the Jubilee. Mr. Gilmore's life is insured!

The famous dancing group of M. Carpeaux is definitely to be placed in one of the galleries of the New Grand Opera.

A Western paper, speaking of the "Music of Boreas," says: "The wind set down on its hind legs, and just howled."

Johann Strauss is to get seventeen thousand five hundred dollars and expenses for his eleven days' service at the Boston Jubilee.

There is considerable fun in musical circles about the Boston editor who pitched into himself for abusing Nilsson.—*New York Paper*.

A decree of King Leopold awards to M^{me}. Marie Pleyel, the famous pianist, a pension of 1,288 francs.—Why the eighty-eight?

Franz Abt's visit to the United States is arousing great enthusiasm among our German population. Of course he will attend the Jubilee.

Madame Jullien, while alighting from a cab on Sunday, in consequence of the horse suddenly moving on, slipped and fractured her ankle.

A morning concert proposed to be given at Berlin, in aid of the Wagner Association, met with so little support that it had to be abandoned.

Mr. J. Ridley Prentice has been appointed organist and choirmaster to Christ Church, Lee. There is to be a surpliced choir and full choral service.

The Grand Opera seems at last to have found a tenor in M. Sylva. His voice is good, but, according to *L'Art Musical*, he needs to learn much as an actor.

A new comic American opera, entitled *The Pearl of Bagdad*, (libretto by Mr. E. De Nyse, music by Mr. J. M. Loretz, Jun.) has had its first production at Brooklyn, N. Y.

Mr. John Thomas (Harpist to Her Majesty the Queen), has just been appointed Principal Professor of the Harp at the Royal Academy of Music, where he received his musical education.

There is likely to be an unprecedented demand for mutton in Boston during the Jubilee. Just think of twenty thousand people announcing at the top of their voices—"All we like sheep!"

There is a vacancy for a Professor of Music at the Ladies' Protestant College, Ottawa, with a salary of 1,200 dollars, to which might be added an appointment as organist with a salary of 300 dollars.

Shakspeare is to have a monument in New York. Americans reason thus:—"Shakspeare was born when the flag of Old England and the flag of America was one flag, therefore Shakspeare is an American.

This is the way the Louisville, Ky., critic does it:—"Mrs. Fitch seemed to gather up in a pearly shawl the dripping harmonies of the evening, and, like a songful naiad, lift them to the sun to see them glitter."

L'Art Musical says, and vouches for what it says, that an American impresario offered Verdi £40,000 to direct 200 representations of his *Aida* in the United States. According to the same authority, the maestro declined (!)

THE CONSERVATIVE LAND SOCIETY.—This society, which has reached the twentieth year of its existence, has recently issued the usual quarterly report, which shows that its operations notwithstanding past successes, continue to increase.

The Duke of Edinburgh, we hear, is about to become one of the executive members of the Civil Service Musical Society. The duke proposes to take part in the weekly rehearsals at King's College, London, in the capacity of violinist.

An American paper says of the Rosas:—

"They have both sailed for Europe, and will return to the land of their adoption next year. They promise to make most excellent Yankees, and will gradually learn to love pork and beans, pop-corn and other indigenous notions."

M. Jules Simon has addressed a circular to the directors of the theatres in Cherbourg, Brest, Lorient, Rochefort, and Toulon—stating that he is disposed to grant subventions to managers who will reduce their prices of admission for seamen of the fleet, in order to keep them as much as possible from the wine-shops.

Signor Gustave Garcia, en route for Baden-Baden, where he is engaged for the month of June, has given a concert in Paris at the Salle Herz, with the "assistance" of MM. Saint-Saens, G. Faure, Fischer, Pagans, Gardoni, and Madame Viardot Garcia. M. Gustave Garcia, was most favourably received in all his songs. M. Peruzzi accompanied the vocal music.

Miss Glyn (Mrs. E. S. Dallas), having returned from America, is giving a series of four Shakespearian readings at the Queen's Concert Rooms, Hanover Square. The first reading was on Monday, May 27, from *Antony and Cleopatra*; the second will be on Friday, June 7, from the *Merchant of Venice*; the third, Tuesday, June 18, from *Romeo and Juliet*; and the fourth, Friday, June 28, from *Measure for Measure*. The readings commence at 8.

There was a choral festival on Tuesday in Winchester Cathedral. About 70 parish choirs were represented, and about 1,500 choristers assisted. The congregation numbered 3,000. The Bishop of Winchester preached at the morning service, and the Bishop of Chichester in the afternoon. The latter chose his text from Psalm li. 15, "O Lord, open thou my lips, and my mouth shall show forth Thy praise," the object of the teaching being to show how much these choral reunions tended to render the musical services of our Church less unworthy of Him in whose praise they were offered.

Messrs. Sotherby and Wilkinson are about to dispose of a collection of autographs, including some of special interest to musicians, by John Sebastian Bach (Services, &c.); G. F. Handel (Cantata); C. M. von Weber (Trio); numerous letters of the highest interest, amongst which will be found important ones from Beethoven, the Mozart family, Weber, Rossini, Cherubini, &c.

A concert, devoted to the production of the works of Russian composers, has been given in Berlin, and has excited considerable interest. The orthography of the names both of the composers and of their works is somewhat too difficult to permit of a transcription of the programme. The easiest name to be found is that of Dargomizshsky, a composer of note in Muscovite musical circles.

We think a few words of tribute to Mr. P. S. Gilmore, for his noble, unselfish endeavours to promote the interests of American composers are but simple justice, especially at a time when "importations" are so highly lauded. For instance: when Mr. John K. Paine composed his oratorio of *St. Peter* it obtained immediate recognition abroad, where it was very successfully performed. Mr. Paine came home to Boston. The Handel and Haydn Society promised to bring out the oratorio, but, after subjecting the composer to heavy expense, the society gave up the idea. Mr. Gilmore, however, has selected several portions of the work for performance at the Jubilee, and to him will the American public be indebted for a first hearing of portions of the oratorio.

Mr. Edward Prescott, agent in Europe for the "World Peace Jubilee and International Musical Festival," to be held in Boston, United States, writes to the *Times* with reference to this project. He says:—

"It is not conceived in any local or personal regard, but inaugurated in the great interest of international peace, and esteem, and goodwill among all nations. It has a peculiar significance just at this time, and cannot fail, should England elect to be represented, in creating among the people of the two great nations a still more reciprocal feeling of fraternal regard. It is proposed to give to England the inaugural day, at which time, should they be fortunate to secure the proper representation in the way of one of her National Bands, there will be given England's popular national airs entire. America desires this to be brought about in this semi-official way, and the effect in promoting its ultimate design cannot be but salutary and wholesome. We are to have organizations and solo artists from all nations, and each nation will have a separate day devoted to its peculiar compositions, and it is the earnest desire of our people that Her Majesty's great people should have representation. The spirit with which it is got up is broad and national in its inception, and may we not hope that England will be pleased to send her representatives in the same goodwill and desire in promoting and strengthening our present peaceful relations!"

An amusing illustration of the truth of the old proverb anent the effect of employing "too many cooks" was supplied recently at a church in a western suburb of the metropolis, where a newly-appointed curate assumed the office of precentor and proceeded to direct the choir in their practice for an approaching festival. Matters passed on peaceably enough until the anthem was tried, when there arose a decided difference of opinion between the organist and the reverend conductor as to the tempo of a certain movement. The gentleman at the organ seat—who had, we believe, the composer's indication of the time to support him—played slowly, while the precentor beat and the choir sang quickly, with a result which can be better imagined than described. Suffice it to say that the composition was brought to an untimely end; the incumbent, although he had expressly agreed with the organist that he should be left entirely to himself in the direction of the music, supported his "cloth," and the result was that the organist sent in his resignation. For the truth of this story we can vouch, although for obvious reasons we forbear to mention names or places, but by way of moral we opine that our readers will agree with us that in this case the parson was clearly in the wrong, inasmuch as the preliminary agreement with the organist was binding on both parties, and should have been respected.—*Choir.*

MUSIC RECEIVED FOR REVIEW.

ROBERT COCKS & Co.—"A Sequence to the Three Little Pigs," by Alfred Scott Gatty. "Droop not young lover," by Handel, the English words by William Hills.

ASHDOWN & PARRY.—"Recollections of Mendelssohn," Nos. 1, 2, 3, 4, and "Recollections of Gluck," No. 1, for the Pianoforte, by Edwin M. Lott; "Waiting," by H. Millard; "The Song of the Robin," by G. W. Warren; "Operatic Price," for three performers on the pianoforte, Nos. 1 and 2, by Michael Watson; Gounod's Serenade, by Edward Hoffmann; "Gossamer Wings," by John Old; "L'Ange du Berceau," by A. Goodwin Fowler; "Fete Militaire," "Air Irlandais," and "Le Prophete," by Sydney Smith; "The Glee and Choral Library," No. 52, "Ye Merry Birds," four part song, by J. L. Hatton.

RANSFORD & SON.—"In Gilded Halls," by C. F. J. Weber.

WHEELS & Co.—Two-part songs—"Three Castles from the Antique" and "The Word and the Book," by G. A. Beerscroft; "The Righteous Cry," and "Queen of the Silver Bow," by Alexander Rowland.

M'DOWELL & Co.—"Mignonette," by C. Bachmann; "Pastorale," by C. Bachmann; "Si j'étais Bon," by S. Lambert; Six pieces pour piano, par F. Peru; "Galop de Bravoure," and "Roses de Bohème," by H. Kowalski.

THE VOICE & SINGING**ADOLFO FERRARI.**

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or Public Speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

In the press,

"G E L M I N A,"

A NEW OPERA,

By **PRINCE PONIATOWSKI.**

Composed expressly for Madme. ADELINA PATTI, will be produced at the Royal Italian Opera, on Tuesday Evening, June 4th.
METZLER & Co., 37, Great Marlborough Street, W.

BOUDALT'S PEPSINE POWDER.

Taken by Dyspeptics at each meal (Bottles of One Ounce).

PRIZE OF THE FRENCH INSTITUTE, 1856.

SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868.

and supplied to the principal Hospitals of Paris since 1854.

BOUDALT'S PEPSINE WINE (SHERRY), 4s. & 8s.

Delicious and agreeable to take, and superior to all others.

BOUDALT'S PEPSINE Lozenges, 4s.
Pills, 4s.

A very convenient form for Persons travelling.

HOTOT-BOUDALT, 7, Avenue Victoria, Paris.

A. & M. ZIMMERMANN, 7, Fen Court, London, E.C.

May be obtained through all Chemists.

"THE LAND OF PROMISE."

F. HOWELL'S Oratorio, "THE LAND OF PROMISE," (dedicated to the Birmingham Festival Choral Society)—Price 2s. 8vo.; in Cloth, 3s.—B. Williams, 19, Paternoster Row London.

"PLEIN DE DOUTE,"

SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio, Rondo brillante. Composed and Dedicated by permission to

MADAME ARABELLA GODDARD,

By **BERNARD FAREBROTHER.**

London: LAMBORN COCK & Co., 63, New Bond Street, W.

Just Published,

"THE BELLS,"

A brilliant Fantasia on Airs in the celebrated Drama of

"THE BELLS."Composed by **FREDERIC ARCHER.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

Just Published,

"THE SEASONS,"

DUET FOR SOPRANO AND BARYTONE,

Composed by

DR. FERDINAND RAHLES.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS.**

LYON & HALL,

WARWICK MANSION,

MISS LIZZIE PORTER (Soprano) begs to request that all communications for Concerts may be addressed to her, 50, Elizabeth Street, Eaton Square, S. W.

MDLLE. ANNA RENZI (Pupil of Signor Graffigna, of Milan), having just arrived in London from Italy, is open to receive Engagements. Address, 194, Golden Square.

MDLLE. THERESE LIEBE.

MDLLE. THERESE LIEBE (violinist) begs to announce her Return from her Provincial Tour, and that she will remain in London for the Season. Communications about Engagements for Concerts, Soirées, Quartet Parties, &c., to be addressed to Mdle. Liebe's residence, No. 7, Saunderson Road, Royal Crescent, Notting Hill, W.

MISS LINA GLOVER begs to inform her Friends and Pupils that she is in Town for the Season. Letters respecting Oratorios, Concerts, &c., to be addressed to her Residence, 11, Albany Street, N. W.

MADAME LAURA BAXTER begs to request that letters respecting Engagements and Pupils may be addressed to her new residence, 53, Bedford Square, W. C.

NOTICE OF REMOVAL.

MR. E. CUNINGHAM BOOSEY begs to announce that he has removed from Argyll Place to No. 2, Little Argyll Street, Regent Street, W., where he will continue to carry on his Musical Agency.

ETON COLLEGE CHAPEL.—Two or Three **CHORISTERS WANTED** to fill vacancies. Salary, from £25 to £40 per annum, according to proficiency, with Education free in the Choristers' School. Terms, three months' notice on either side before cancelling agreement. Duties, daily service. Apply to Dr. Maclean, Eton College. No boy not having fair proficiency in Cathedral Choir Singing need apply.

ETON COLLEGE.—An **ARTICLED PUPIL** WANTED by the Organist and Music Director. An ex-Chorister preferred. Apply to Dr. Maclean.

MR. ALFRED SCOTT GATTY'S NEW SONGS.

Some Future Day, 3s.
Raindrops Patter, 3s.
Tell him I love him yet, 3s.
O Fair Dove, O Fond Dove, 4s.
O, Doubting Heart, 3s.
The Lights far out at Sea, 3s.
Six Songs for Children, 3s. each.
The Northern Star, 3s.
Friend Sorrow, 3s.

The Mill Lad's Love Song, 3s.
The Mother's Visit, 3s.
Robin, Robin, 3s.
Long, long ago, 3s.
I prithee send me back my heart, 3s.
Six Songs for our Little Ones, 2s. 6d. each.
Heartless, 3s.

And his Vocal Duet, "O that we were Maying," 4s.

Each Free at Half-price.

London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street.

Published this day,

MADAME LEMMENS-SHERRINGTON'S**"THE SHAKE WALTZ,"**

AND THE

"SCALE WALTZ."

Composed, and sung by Madame LEMMENS-SHERRINGTON, with distinguished success, at her Concert, are now Published, price 4s. each, by DUNCAN DAVISON & Co., 244, Regent Street, W.

LOVE WAKES AND WEEPS.

SERENADE,

Price 3s.

Music by **R. T. GIBBONS.**

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"With a sweetly flowing melody and a sprinkling of well-told accidentals, Mr. Gibbons has supplied the public with an uncommonly beautiful serenade. As the author of 'The Streamlet,' Mr. Gibbons has a good reputation for originality and ability."—*The Standard*.

Just Published,

"SWEETHEART WALTZ."

FOR THE PIANOFORTE,

On the popular song, "My Sweetheart when a Boy," (beautifully Illustrated).

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

Just Published.

"THE PRISONER'S LAST SONG."The Verses by **CHEDWIK TICHBOURNE.**

Made the night before he was executed in Lincoln's Inn Fields for treason, A.D. 1586.

The Music by **J. P. GOLDBERG.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

BOOSEY & CO.'S NEW PUBLICATIONS.

THE CROWN DIAMONDS.

The "ROYAL EDITION" is Ready This Day, with Italian and English words, price 2s. 6d., paper; 4s., cloth, gilt edges. In the Press, Richard Wagner's "LOHENGRIN," with English, Italian, and German words, to appear June 1st.

BOOSEY & CO., London.

Monthly, Price 1d., Post free, 1½d.

THE CHORALIST,

A POPULAR MISCELLANY OF PART MUSIC,
(With English Words.)

Each number contains two celebrated compositions. The May number contains "On yonder rock reclining," and extract from "Martha," both harmonized by J. L. HATTON. The five numbers for 1872 (ten pieces), post free for six stamps.

London: BOOSEY & CO., Holles Street.

NONE BUT I CAN SAY.

NEW BALLAD.

By ARTHUR SULLIVAN.

Composed expressly for, and sung by, Miss d'Anka at the Court Theatre. Encored every night. Price 4s.

BOOSEY & CO., Holles Street.

THE CROSS ROADS.

By HENRIETTE.

Composer of "Always Alone" and "The King and I." This popular Romance has been sung by Miss Edith Wynne with great success at the Ballad Concerts. Price 4s.

"An extremely pretty song."—*Era*.

"This composer is coming into notice, and deservedly so; her compositions being thoughtful as well as melodious."—*News of the World*.

BOOSEY & CO., Holles Street, and all Musicsellers.

THEN AND NOW.

ROMANCE.

By LOUISA GRAY.

Sung by Miss Edith Wynne and Miss Fennell at the Ballad Concerts. Price 4s.

"When the curtains are drawn, the lamp lighted, and the young lover is pressing his fair one for a song, let her not forget 'Then and Now.'"—*Era*.

"'Then' describes the happiness of a girl in a bridal dress and 'Now' the sorrow betokened by a mourning garb. The ballad is written in a sympathetic spirit, with no straining after effects. Its flow is natural and the sentiment touching."—*News of the World*.

London: BOOSEY & CO., Holles St.

Just Published,

'LOHENGRIN,'

BY

RICHARD WAGNER.

The Select Airs, in Two Books, with *ad. lib.* accompaniments, for Flute, Violin, and Violoncello.

BY

W. HUTCHINS CALLCOTT.

SOLOS, FIVE SHILLINGS

Each Book.

DUETS, SIX SHILLINGS

Each Book.

ACCOMPANIMENTS, 1s. Each.

LONDON:

HUTCHINGS & ROMER

9, Conduit Street, Regent Street W.

PIANO.

SYDNEY SMITH'S

METHOD.

ADOPTED BY ALL THE

*Principal Educational Establishments in
Great Britain and Ireland.*

"Mr. Sydney Smith's Method is new not alone in name but in fact, and the research, care, and time bestowed upon it have resulted in the production of the best, because simplest and clearest, Instruction Book for the piano."—*The Queen.*

"Care is taken to interest the learner from the outset, and for this reason, as well as others, the 'Method' is eminently valuable."—*Daily Telegraph.*

64 Pages, Full Music Size,

PRICE FIVE SHILLINGS.

LONDON:
ASHDOWN & PARRY,
HANOVER SQUARE,

An Entirely New Work for Musical Education.

MAYNARD'S MUSIC COPY BOOKS

CONTAIN
A PROGRESSIVE COURSE OF INSTRUCTION IN MUSIC,
UPON A SYSTEM DESIGNED BY
WALTER MAYNARD.

The exercises are set at the top of each page, and blank staves are left for the pupil to copy the examples given. The Rudiments of Music are explained as simply as possible. Diagrams of the Pianoforte Keyboard are provided, by means of which the notes can be more easily learnt than by any other method. The fundamental rules of Harmony and Thorough Bass are practically illustrated, and a plan laid down by which Singing at Sight can be learnt without assistance. The Music Copy Books will, it is believed, be equally useful to master and pupil, by relieving the former from the necessity of constantly repeating the same rules, and ensuring the gradual progress of the latter.

THE AUTHOR'S PREFACE.

"Intelligence, or, as it has been called, intellectuality, is an essential element of all Art, practical as well as creative, and of none more so than of Music. Its development should be zealously encouraged in this branch of education, which, however, can be, and often is, conducted without calling into action any of the higher attributes of the mind. The Rudiments of Music are generally learnt by rote; proficiency in singing or playing acquired by that which is equivalent to automatic action of the voice or fingers. This should not be. Students should be taught that all musical sound, whether vocal or instrumental, is intended to convey some definite meaning; they should be made to reflect upon every phrase they have to sing or play, and thoroughly to understand that intelligence is the very essence of our Art. Music can thus become an important means of mental training. It is in this respect that the system of instruction now published for the first time in a complete form will, I hope, be useful. The plan I have set forth seems to necessitate concentration of thought upon the subject of study; it affords assistance to the memory, and tends to cultivate habits of precision, observation, and comparison. These are advantages which speak for themselves. Experience has proved that by writing exercises, pupils make steadier and more rapid progress than by the most frequent oral repetition of rules or notes. The hand and pen assist the eye and ear, and the result is more satisfactory than when the voice alone is guided by the eye or ear alone. I do not, for a moment, assume that this method will dispense with the necessity of vocal or instrumental practice; but as such practice becomes less troublesome and laborious if pursued with intelligence, it is evidently desirable in teaching music, to stimulate the faculty of thought. And that is the object I have had in view while writing the present elementary work."—WALTER MAYNARD.

Parts I. and II. contain Rudiments of Music.
Part III. contains Instructions for the Pianoforte.
Parts IV. and V. contain the Rudiments of Harmony.
Part VI. contains Instructions in Vocalization, Part-Singing, and Singing at Sight.

PRICE SIXPENCE EACH.

MAY BE HAD OF
CHAPPELL & CO., 50, New Bond St., London,
Or of any Musiceller in Town or Country.

New Work for Singing Classes.

CHAPPELL'S PENNY OPERATIC PART-SONGS.

FOR SOPRANO, ALTO, TENOR, AND BASS.

The present collection of Part-Songs is entirely new, being selected and adapted from the most striking and popular Choruses in the Favourite foreign Operas. The Arrangement is purely Vocal, such Choruses only being chosen as can be sung without the aid of an Instrumental Accompaniment. The Words have been expressly written for the Work, by C. J. Rowe, and the Harmonies arranged in four parts by Dr. E. F. RIMBAULT, as likely to be most useful in small classes.

1. HYMN OF THE FISHERMEN'S CHILDREN. Adapted to a Melody from Herold's "Zampa."
2. FAYS AND ELVES (*In mia fe*). From Flotow's "Marta."
3. SPRING'S BRIGHT GLANCES (*In Elysia non c'ha*). From Bellini's "La Sonnambula."
4. FROM YONDER VALE AND HILL (*D'immenso giubilo*). From Donizetti's "Lucia di Lammermoor."
5. HERE WE REST (*Qui la selva*). From Bellini's "La Sonnambula."
6. ONWARD TO BATTLE (*Squilli echeppi*). From Verdi's "Trovatore."
7. RATAPLAN (*Rataplan*). From Donizetti's "La Figlia del Reggimento."
8. THE GIPSY'S STAR (*Verdi! le fosche*). From Verdi's "Il Trovatore."
9. WAR SONG OF THE DRUIDS (*Dell'aura tua profetica*). From Bellini's "Norma."
10. IN MERCY, HEAR US! (*Cielo clemente*). From Donizetti's "La Figlia del Reggimento."
11. COME TO THE FAIR! (*Accorate, giovinette*). From Flotow's "Marta."
12. FRIENDSHIP (*Per te d'immenso giubilo*). From Donizetti's "Lucia di Lammermoor."
13. AWAY, THE MORNING FRESHLY BREAKING (*The Chorus of Fishermen*). From Auber's "Masaniello."
14. PRETTY VILLAGE MAIDEN (*Peasants' Serenade Chorus*). From Gounod's "Faust."
15. THE SOFT WINDS AROUND US (*The Gipsy Chorus*). From Weber's "Preciosa."
16. SEE HOW LIGHTLY ON THE BLUE SEA (*Senti la danza invitaci*). From Donizetti's "Lucrezia Borgia."
17. SEE THE MOONLIGHT BEAM (*Non far Motto*). From Donizetti's "Lucrezia Borgia."
18. ON YONDER ROCK RECLINING. From Auber's "Fra Diavolo."
19. HAPPY AND LIGHT. From Balfe's "Bohemian Girl."
20. COME, COME AWAY (*Ah! que de moins*). From Donizetti's "La Favorita."
21. HYMEN'S TORCH (*Il destin*). From Meyerbeer's "Huguenots."
22. COME, OLD COMRADE (*The celebrated Chorus of Old Men*). From Gounod's "Faust."
23. 'GAINST THE POWERS OF EVIL (*The Chorus of the Cross*). From Gounod's "Faust."
24. O BALMY NIGHT (*Com e Gentil*). From Donizetti's "Don Pasquale."

To be Continued.

London: CHAPPELL & CO., 50, New Bond St.,
And of all Musicellers.

 IN THE PRESS.

 IMPORTANT TO VOCALISTS.

MADAME LEMMENS-SHERRINGTON'S

SIX VOCAL STUDIES

IN THE FORM OF

WALTZES.

No. 1. Scale Waltz.*
 „ 2. Arpeggio Waltz.
 „ 3. Shake Waltz.*

No. 4. Chromatic Waltz.
 „ 5. Staccato Waltz.
 „ 6. Triplets Waltz.

* The "Scale Waltz" and the "Shake Waltz," for Soprano or Tenor, and Mezzo-Soprano Voices, are now ready.

COMPOSED BY

MADAME LEMMENS-SHERRINGTON.

Price 4s. Each.

PREFACE.

No country possesses more good voices than England, and many voices would be a fortune to their owners if they knew how to use them.

Vocal Exercises, however, are much neglected, owing, in a great measure, to their monotony of passage and of style.

The object of these Studies is to make practice as attractive as possible, and the Waltz form has therefore been chosen for its liveliness.

A selection has been made of passages best suited to give flexibility to the voice, and the six Waltzes here presented contain the germs of a thorough method of vocal practice.

The Italian language is preferred on account of the openness of the vowels; but these Studies can be used advantageously without words, by simply "vocalising" on the vowel A (pronounced in Italian, *Ah*.)

Commas (,) are placed where breath is to be taken. At first, however, pupils should practice each study very slowly, and draw breath whenever found necessary.

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.
